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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 5, 2001

Third Day Is Big Winner At Doves

BY DEBORAH EVANS PRICE

NASHVILLE—During the 1999 Dove Awards pre-telecast show, Third Day could be found performing on a downtown Nashville street corner outside the venue. This year, there's no denying that the band has made it on the inside, as Third Day took center stage and swept five categories at the 32nd annual Gospel Music Assn. (GMA) Dove Awards.

Riding the crest of momentum generated by their gold-

(Continued on page 108)

The Untold Saga Of The Zomba Group

Clive Calder's Empire Is World's Largest Independent Music Firm

BY ADAM WHITE and MELINDA NEWMAN

LONDON—Clive Calder is sure to have enjoyed Hasim Rahman's April 22 upset over Lennox Lewis in Carnival City, near Johannesburg. The enigmatic chairman/CEO of the Zomba Group is a major boxing fan—that is, when he takes time out from a workaholic schedule atop the world's largest independent music firm, now estimated to have annual sales of $1.2 billion.

SPECIAL REPORT

Calder will no doubt be enjoying the match in which he is currently engaged, testing his 30-plus years of music-business training and experience against heavyweights at Bertelsmann, EMI, and perhaps a couple of other companies. The betting is that he'll win in that contest, too—or, at the very least, walk away with a sizable purse.

The Zomba chief is not necessarily throwing punches at Bertelsmann chairman Thomas Middelhoff or EMI Group chairman Eric Nicoli, but he is fighting to achieve the best possible result for his company, its artists, and its employees. Calder is considered a central player in the proposed BMG/EMI music merger (although this deal is now widely seen as susceptible to collapse), someone who can leverage Zomba's existing links to both corporations while the larger companies struggle to shape a combination acceptable to European and U.S. antitrust authorities.

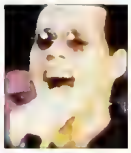
The U.S. distribution pact with BMG for Jive and the other Zomba labels was due to expire June 30, had Zomba given the major six months' notice. The firm hasn't given notice, *Billboard* has learned, and is in renegotiations with BMG. Jive represents the biggest portion of Zomba's volume and market share. (BMG also holds a 20% stake in Jive

(Continued on page 98)

Latin Confab Focuses On Net, Crossover

BY MICHAEL PAOLETTA

MIAMI BEACH—At the 12th annual Billboard Latin Music Conference, held April 24-26 here at the Eden Roc Resort, industry participants debated a variety of issues, including newfound caution about the Internet, problems facing artists who are trying to cross over into different markets, and the growth of specific sub-genres.



ANTHONY

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Byrne Looks To Future With 'Eyeball' On Virgin

BY LARRY FLICK

NEW YORK—David Byrne admits that there are times when being "David Byrne, rock icon" can be a "total drag."

Exhaling as he glances out the window of his New York office, the artist says, "It's initially a little disheartening and unnerving to put a record out, knowing that there's a faction of people who will immediately measure it against the music I made with Talking Heads. I mean, is it fair to have every song you write compared to 'Psycho Killer'?"

BYRNE

Yet Byrne remains committed to making music that challenges his fans to look beyond their comfortable points of reference. An eclectic catalog of solo recordings is further enhanced by the sterling new *Look Into the Eyeball*

(Continued on page 105)

Industry Slow To Reform Marketing Violence To Kids

BY BILL HOLLAND

WASHINGTON, D.C.—Officials from mental health, children's, and public interest groups made seething indictments of record industry officials after the Federal Trade Commission (FTC) issued an April 24 follow-up study lambasting the industry for not making reforms to prevent the marketing of violent product to children.

"I'm surprised and disappointed in the record industry," Sen. Joseph Lieberman, D-Conn., told *Billboard* April 26 after the announcement of a hill, co-sponsored by former first lady and Sen. Hillary Clinton, D-N.Y., and Herb Kohl, D-Wis., that would authorize the FTC to monitor and fine entertainment industries that deceptively market adult-rated material to children. "Especially since the two other industries, the movie studios and the video-game industry, have made strides to improve their marketing in the last six months."

Lieberman said the Recording Industry Assn. of America (RIAA) has "sadly been MIA"—i.e., missing in action.

(Continued on page 109)

Jam Bands Taking Over New Orleans At Fest Time

BY SCOTT AIGES

NEW ORLEANS—Ten years ago, the only "jam bands" here during the city's famous Jazz & Heritage Festival were the Meters, the Radiators, and Béla Fleck & the Flecktones. Of course, no one referred to an old-school funk, roots-rock, or jazz-fusion group as a jam band, even if it was jamming up a storm at Jazz Fest or in one of the city's many bars and clubs. But the times and terminology, they have a-changed.

The term "jam bands" especially denotes improv-oriented rock acts like the Dead-accented Phish and New Orleans' own funk collective Galactic, although it can also take in such populist jazz aces as Medeski, Martin & Wood. And on Friday (27), when the 32nd annual festival kicks off its two-week run, New Orleans will become the center of the whole jam band universe.

Not only has Jazz Fest booked such heavy hitters in the jam band world as Dave Matthews Band and Widespread Panic (just as in years past it hooked Phish,

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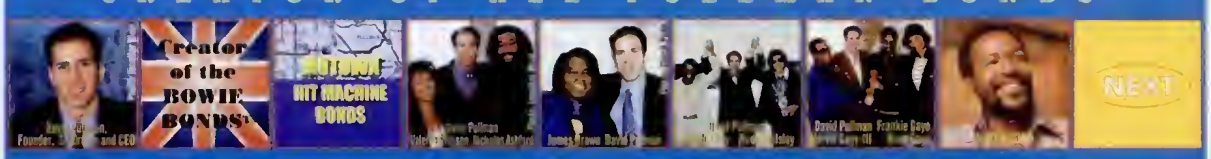

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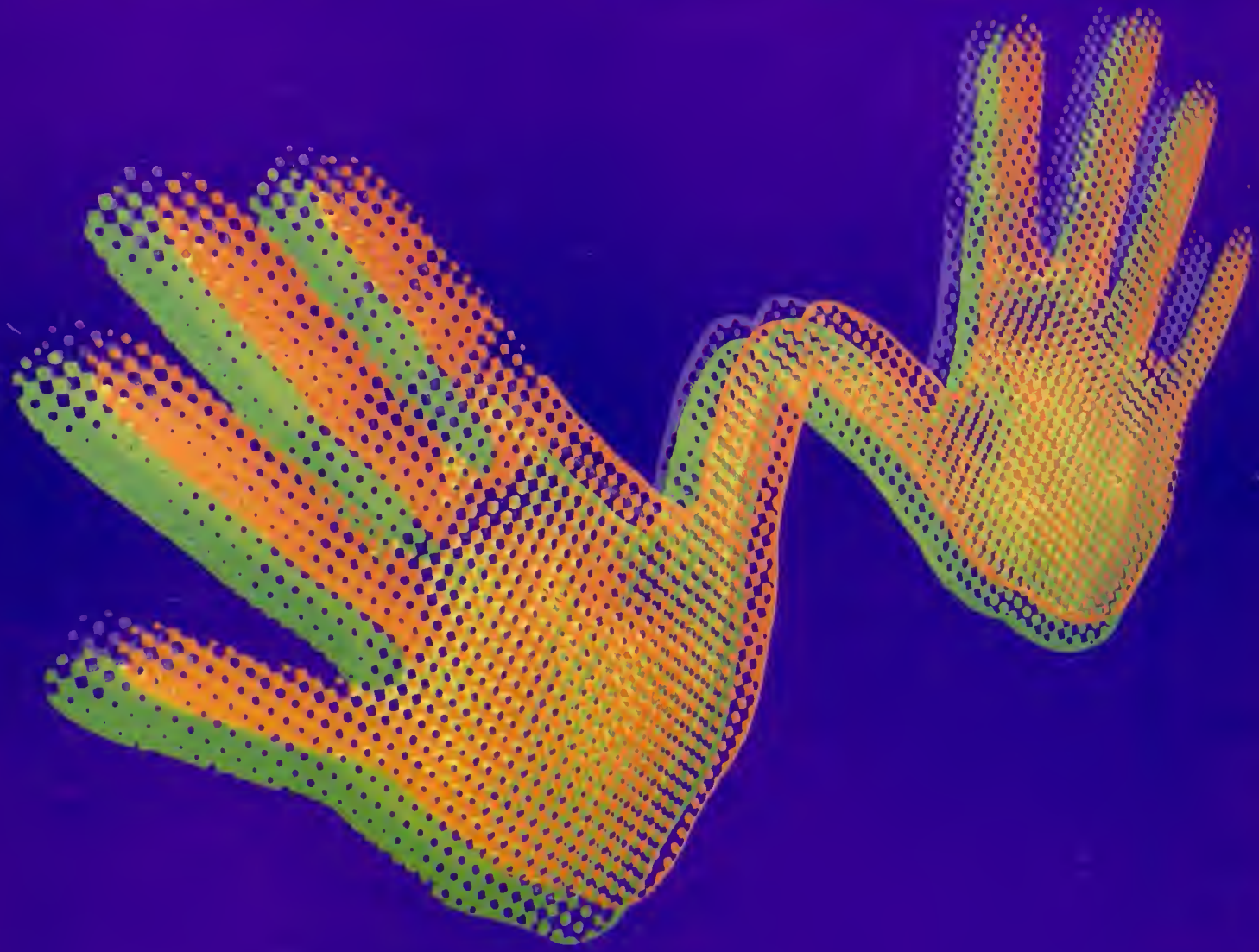

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BET Announces Genre-Specific Spinoffs

Channels For Gospel, Soul, Hip-Hop May Lead To Increase In Video Production

BY CARLA HAY

NEW YORK—Industry insiders are welcoming the news that BET will launch three networks: BET Gospel, BET Classic Soul, and BET Hip-Hop (**Billboard-*Bulletin*, April 23**). In fact, some are saying the new stations could lead to an increase in videoclip production.

The three outlets will be part of a new division, BET Digital Networks, which also includes the existing BET on Jazz and BET International. The trio of new channels is expected to launch on digital cable and satellite TV by the fourth quarter of this year, according to BET.

"It's exciting to have these channels, and they'll have a tremendous impact on marketing artists," says Verity/Jive Records VP of black music marketing Jazzy Jordan. "It's more likely that there will be an increase in videoclips being made for artists who can be played on these channels, because now there'll be a reason to make these videos and more opportunities to show them."

The BET spinoff channels will have the advantage of parent company Viacom's corporate resources and the rising number of digital cable subscribers, says Drew Marcus, broadcasting/cable analyst and head of global media research for investment/financial services firm Deutsche Banc Alex. Brown.

"The odds are that these BET spinoff channels will be successful," Marcus notes. "Viacom has a lot of clout with cable operators and has shown an expertise in launching spinoff channels in a cost-effective manner. The African-American niche is one of the fastest-growing segments in the economy in terms of income and population growth, and this is attractive to advertisers and investors."

BET on Jazz senior VP Paxton Baker has added duties as head of BET Digital Networks. Although BET's music department is based in New York, Baker says that the executives making music and programming decisions for the spinoff channels will be based out of BET's headquarters in Washington, D.C.

"We want these new channels to have a separate identity from BET," he explains. "Although these channels will have programs that originally came from BET, there will also be a lot of original programming on these channels that you won't be able to see on BET."

Baker adds that BET Digital Networks director of programming Gail Northern will be overseeing the music programming on the spinoff channels.

"We've got a phenomenal library of shows, and we're looking to utilize and re-purpose BET through these spinoffs," Baker continues.

For BET Gospel, Baker says, the channel will feature current BET gospel programs, ministry shows, gospel videos, interviews, and live performance footage from various churches. Both contemporary and classic gospel artists will be part of BET Gospel's programming.

BET Classic Soul will focus on veteran R&B artists and contemporary artists with a classic R&B sound, as well as vintage footage of BET programs *Caribbean Rhythms*, *Video Soul*, and *Comic View*.

BET Hip-Hop will be the network's all-rap channel, featuring new and older videos, interviews, and live performance footage. Baker says that original program ideas currently in development for BET Hip-Hop include shows about East Coast/West Coast hip-hop and Dirty South hip-hop, as well as a show for cutting-edge rap videos.

The new spinoffs will initially be commercial-free, and Baker says that the channels will initially run about six blocks of programming four times per day.

BET's programming consists of approximately 60% music, while the rest is made up of other entertainment-related shows. The focus on music programming can only benefit the industry, Jordan notes.

"Of course, the success of these new channels will depend on BET having the ability to get them in a number of homes that will matter," Jordan adds. "MTV2 wasn't available in a lot of homes for years, and I hope that it won't take as long for the new BET channels to build their audience. BET was always a strong force, but now that it's owned by Viacom, it will make BET stronger."

Viacom (parent to MTV Networks) finalized its purchase of BET earlier this year in a $3 billion deal.

Baker concludes that the bottom line for the music industry is that the new BET channels will give "more exposure to artists who may not get on BET. Opening those windows of opportunity can only be a good thing for everyone involved."

Universal Acquires The Remaining 50% Share Of GetMusic From BMG

BY BRIAN GARRITY

NEW YORK—Universal Music Group (UMG) has acquired from BMG Entertainment the 50% share of music information and E-commerce site GetMusic that it did not already own. It is the latest sign that even leading music companies are still struggling to find the right business models with which to reap profits from the Internet.

UMG plans to merge GetMusic with its other unprofitable online content site, Farmclub.com. Terms of the deal were not disclosed.

The merger, which was expected, will lead the combined entities to focus on operating as a media company, producing editorial content and programming for the Web, TV, radio, and print. It is a stark contrast to the original visions for both sites: online A&R (Farmclub) and direct sales of CDs (GetMusic).

The deal is also resulting in roughly 60 layoffs between Farmclub and GetMusic, one-third of the combined pre-merger staffs. Many of the cuts will come from the Farmclub TV and label departments.

In addition, the *Farmclub.com* TV show, which aired on USA Networks, has been canceled, and the Farmclub.com label, home to such acts as Fisher and Sonique, is being folded into UMG.

Among the Farmclub.com staffers to leave are senior VP of music programming and talent Darcy Fulmer, senior VP of media relations Nancy Sullivan, senior VP of business and legal affairs Stacy Kreisberg, VP of A&R Marc Nathan, VP of business development Larry Linietsky, and manager of media relations Debi Bensinger. Farmclub CEO Andy Schoun is expected to bolt for the new Universal/Sony digital subscription service, Duet.

GetMusic, actually born inside BMG, was launched two years ago as an E-commerce site for BMG and UMG (**Billboard*Bulletin*, April 8, 1999**). However, poor performance by E-commerce in general, coupled with a lack of consumer interest in what was perceived as a proprietary label store, led to a repositioning of the company. CEO Andrew Nibley, who will run the combined company—which will continue to be called GetMusic—was hired as president/CEO of GetMusic in September 1999 to transform it into a third-party information and programming destination.

Under Nibley's watch, GetMusic has become the largest non-MTV music info property on the Web. The site claimed 1.6 million visitors in March, according to Jupiter Media Metrix figures.

Farmclub.com launched in January of last year, hyped as one of the first true convergence media properties: Not only was it a Web site for new untapped music, but it also was the basis of a USA Networks TV show, an online A&R department, and a record label.

Despite its label and TV show woes, Farmclub.com's Web site has almost tripled its traffic in the past year to 1.1 million unique monthly visitors as of March, according to Jupiter Media Metrix. The site will now serve as a subproperty of GetMusic, focusing on new artists and music.

Nibley, who maintains he is not running an Internet company, will now pursue a bid for profitability via his own multimedia convergence strategy with the new GetMusic. A weekly syndicated music newsmagazine for TV and the Web is in development. The company also has plans for syndicated radio programming and print offerings, which are expected to launch in the second half of the year.

LETTERS

A SINGULAR PERSPECTIVE

I just want you to know that I thought Michael Ellis' article on singles ("How to Revive Singles Market," Commentary, Billboard, April 14) was very much on target.

I agree wholeheartedly that the entire singles picture is in need of a whole new perspective.

Putting this very visibly under a magnifying glass is just what is needed, and I can only hope that it leads to the emergence once again of a revitalized single, profitable in its own right and healthy for the artist and his or her career.

Clive Davis
Chairman
J Records

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

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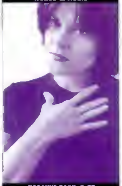

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CD-Rs Blamed As Piracy In U.K. Rises 40%

BY TOM FERGUSON

LONDON—The latest figures from the British Phonographic Industry (BPI) show a dramatic rise in illegal music sales in the U.K. According to estimates released April 25 by the BPI, nearly 4 million pirate recordings were sold in the U.K. during 2000, with a total retail value of 20.5 million pounds ($29.5 million)—up 40% over 1999.

The introduction of CD-Rs in the U.K. has been a key factor in piracy's rise, says David Martin, director of the Anti-Piracy Unit (APU) at the BPI.

Martin says the arrival of widespread, affordable, CD-R technology has reinvented piracy as a cottage industry. "Today, for 600 or 700 pounds [$860-$1000], anyone can go down to a local electrical store, set themselves up with a computer and CD writer, and make their own CDs."

The majority of counterfeit CDs now are home-copied CD-Rs, Martin tells *Billboard*. The use of CD-Rs accounted for a staggering 150% rise in counterfeit CDs sold in the U.K. during 2000, claims the BPI, to just under 2.9 million units. Another 900,000 CDs were pirated using other methods, and more than 100,000 illegal cassettes were also sold. The BPI figures are based on actual seizures and reported levels of piracy; despite the increase, the U.K.'s total level of piracy remains under 2%, Martin says.

Unlike some other European countries—notably Germany and France—the U.K. does not apply a levy to blank recording media to compensate the music industry for revenue lost to home recording. Some industry observers have suggested that such a levy may actually encourage home recording, by appearing to legitimize the activity.

Martin points out that in Germany, the value of sales during 2000 fell by 1.2% year-on-year in local currency terms, according to International Federation of the Phonographic Industry (IFPI) figures. German trade bodies claim that CD-R activity has contributed substantially to that decline (Billboard, April 28).

In the U.K., however, with no levy, the value of recorded music sales actually rose by 3.8%. Legitimate sales for recorded music in the U.K. in 2000 totaled $2.83 billion, according to IFPI figures released April 19.

Some good news for the U.K. industry comes from of an estimated 60% fall in the sales of bootleg CDs—recordings of live performances made without artists' permission—to 86,400 units, a drop that Martin attributes partly to the cannibalization of that market by CD-R operators.

Martin says, "Although CD-Rs have been a boon to counterfeiters, they've actually deterred bootleg dealers. Every time they bring out a new bootleg album, it's being instantly copied by their competitors. Ironically, the technology's actually helped our cause."

DOUBLE PLATINUM

"I HOPE YOU DANCE" IS THE FIRST ALBUM FROM A COUNTRY ARTIST TO BE CERTIFIED DOUBLE PLATINUM IN 2001.

"I HOPE YOU DANCE" MADE THE BEST OF 2000 LIST IN USA TODAY, ENTERTAINMENT WEEKLY, REQUEST, PEOPLE, AND COUNTRY WEEKLY.

"I HOPE YOU DANCE" HAS RECEIVED 16 MAJOR MUSIC AWARD NOMINATIONS: 6 CMA, 4 GRAMMY, AND 6 ACM NOMINATIONS

"I HOPE YOU DANCE" SPENT A COMBINED 10 WEEKS AT #1 ON THE COUNTRY AND AC SINGLES CHARTS.

LEE ANN WOMACK

C O N G R A T U L A T I O N S L E E A N N !

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Blades Opens Latin Series At Harlem's Apollo Theatre

BY RAY WADDELL

Harlem's legendary Apollo Theatre will sway to Latin rhythms beginning this summer with a new concert series, "Latin Nites at the Apollo."

The series, produced by Panorama Presentations president Larry Stein and booking agency Martinez, Morgalo, and Associates, begins June 22-23 with a two-night stand by Rubén Blades. Other artists tapped to play include Edenita Nazario and Franco De Vita. Musical styles will include tropical, *rock en español*, Latin pop, merengue, and Cuban.

BILLBOARD EXCLUSIVE

Bringing Latin music to Harlem and the Apollo was the brainchild of Robert Morgalo, president of the agency. "Once we put all the pieces in place, the idea really snowballed," he says. The first season will include 10-12 shows and run June through November.

"Our only problem is we're limited by the amount of dates we can play, and we've had requests from so many artists," Morgalo says. "There is a misconception that Harlem is just sn African-American community. It is that, but it is also just ss diverse ss any other community, and now is the right time to start exploring different possibilities for music there."

For Sony Discos artist Blades, playing the Apollo will be a career milestone. "I've played pretty much every landmark in New York, including Carnegie Hall, Radio City Music Hall, Madison Square Garden, the Village Gate, even the Audobon Ballroom where Malcolm X was fatally wounded," he says. "I've played every place you can imagine, but I've never played the Apollo."

David Rodriguez, executive director of the foundation that oversees the theater, says the series will open a new chapter for the venerable facility, which originally opened as a vaudeville hall in 1914.

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NAB Confab Ends On Upbeat Note

Despite Internet Woes, Radio Industry Mood Is Hopeful

BY FRANK SAXE

LAS VEGAS—Amid the slot machines and blackjack tables, the search for a payout of a different sort was under way April 16-21 here at the National Assn. of Broadcasters (NAB) annual convention. Amid the 120,000 attendees were radio and TV operators from around the globe, still searching for ways to make money on the Internet. Yet despite an advertising recession and the burst of the new-media economic bubble, a feeling of doom and gloom was difficult to find.

"It's not only a positive mood, but it comes at a time when a lot of people are starting to mature about the role of the Internet," says the CEO of one major radio group. "The dip in the economy that we're experiencing is giving people confidence because suddenly we're all under the same kind of restraints."

"There are three kinds of people left," says one Wall Street analyst who was here to find out what course the publicly held broadcast companies will take. "There are those that are saying, 'I told you so'; there are those that are breathing a sigh of relief; and there are those Internet companies that are happy to see their competition gone." (Another category would be the throngs of out-of-work dotcom employees working the halls in search of a new job.)

Like many family reunions, the NAB was forced to address some bad blood that has been brewing between it and its members. Just weeks ago, Viacom pulled out of the organization, taking CBS, its TV stations, and its nearly 200 Infinity radio stations with it (Billboard, April 21).

The dispute, which also saw NBC and Fox leaving the NAB, centers over the networks favoring the lifting of the Federal Communication Commission's (FCC) ownership cap, which bars one company from reaching more than 35% of the U.S. via local TV stations. The NAB, largely comprising hundreds of small group owners, opposes the change, fearing it will give the major networks even more power.

"Never in our industry's history have tensions been so high," admits NAB president/CEO Eddie Fritts, who for the first time was willing to address the split. The only radio/TV network still part of the NAB is Disney's ABC.

Meanwhile, much of the radio talk was about the sudden crisis in the streaming realm. Faced with demands from advertisers to cease simulcasting their commercials on the Internet for fear of being required to pay union talent used in the ads, most of the major broadcast groups quit simulcasting their over-the-air broadcasts on the Internet (Billboard, April 21).

The situation is being described by most as a small bump on the road to convergence, and despite that and the downturn in the new-media economy, the number of radio stations simulcasting their signals on the Internet has reached a new high, according to a study by San Francisco-based BRS Media, released at the convention, with 5,058 stations now streaming, up from 3,537 a year ago and just 56 in 1996. According to BRS, as many as 100 new stations sign onto the Internet each month. The report was compiled, however, prior to the recent streaming suspension.

"One out of every three radio stations with a site on the Net are now Webcasting live," BRS chairman/CEO George Bundy says.

In a separate report, Internet ratings firm MeasureCast says that because of the temporary halt in streaming by a number of major broadcast groups, the stations that are continuing to Webcast are experiencing dramatic growth in listening. In fact, 14 of the top 25 stations for the week of April 16-22 saw an increase. Nevertheless, MeasureCast says the total number of hours streamed by broadcasters dropped 6% during the week, largely due to the advertising issue.

All of this comes as broadcasters worry that an advertising recession will put more pressure on the industry, which since the last recession has seen itself converted from a small mom-snd-pop business to one controlled by stockholders.

However, "radio has been more stable than any other media," points out Gary Fries, CEO of the Radio Advertising Bureau, which tracks radio ad spending.

The convention was also s time to celebrate small victories. One battle won since broadcasters gathered in Vegas last year was the issue of low-power FM (LPFM). The NAB and others successfully lobbied Congress to sharply reduce the number of stations they would permit the FCC to license (Billboard, Dec. 31, 2000).

Unlike former FCC Chairman William Kennard, current Chairman Michael Powell says he is happy to simply do what the law now says. "We're just going to follow what we've been told to do," Powell says, noting the FCC is moving forward with a scaled-down version of LPFM, which requires rigorous field testing to be done before a national rollout.

But back in Washington, D.C., at least one senator is trying to revive a large-scale LPFM program. Sen. John McCain, R-Ariz., is sponsoring a bill that would allow more micro-stations to be signed on than under the current program. "Here we go again," Fritts responds.

A high-ranking FCC insider confirms the FCC is preparing a document that will be used by the commission to investigate overturning the ban that prevents a common owner from holding both a newspaper and broadcasting outlets in the same market. "Perhaps a starting point might be that it would be a broad-based examination of the rule," says FCC Mass Media Bureau Chief Roy Stewart. He says the rule has been unchanged since it went on the books in 1975. The FCC is expected to open a proceeding on the prohibition at its May 10 meeting.

Meantime, on the dotcom front, hundreds of the 1,700 exhibitors filling 1 million square feet of floor space were Web-based.

"I am a bit tired of talking about the economics of the Internet," says RealNetworks CEO Rob Glaser. "In spite of the hype and the [burst] bubble, they are real and profound."

Glaser says it is important for all companies to focus on multiple revenue streams. RealNetworks, for instance, is selling streamed commercials to advertisers and pay-per-view video highlights of major-league baseball to consumers, not to mention its new partnership with three record labels to form MusicNet (Billboard, April 14). "There are consumers who will pay for things on the Internet," Glaser says, "particularly as the quality of programming improves."

The bottom line, Glaser adds, is that there are ways to make money. Nevertheless, RealNetworks lost $24 million on revenue of $50 million in the fiscal quarter ending March 31.

Viacom, Vivendi See Rise In First-Quarter Revenue

BY MATT BENZ

MTV and video and entertainment segments led to a rise in revenue at Viacom, while Vivendi Universal benefited from continued strength in music and movies. Both companies recently announced financial results for the first quarter of 2001.

Viacom's revenue was up 6%, to $5.77 billion, on a pro forma basis—which assumes that the company's acquisitions over the past 12 months (including CBS, BET, and Infinity Broadcasting) had occurred Jan. 1, 2000. Pro forma cash flow (earnings before interest, taxes, depreciation, and amortization [ebitda]) rose 15% from the first quarter of 2000, to $1.15 billion.

Overall, Viacom posted a net loss of $7 million on the cost of writing down the May 2000 acquisition of CBS. This compares with net income of $68 million in the same period last year.

Pro forma ebitda for its cable networks segment surged 17%, to $365.4 million, thanks in part to a 20% rise in MTV's ratings among 12- to 34-year-olds during the first quarter of 2001. MTV, VH1, and BET notched double-digit revenue growth. Pro forma cable revenue rose 3%, to $998.9 million.

Viacom's video segment, which includes an 82% stake in Blockbuster, reported a 7% increase in ebitda, to $160.5 million, on an 8% rise in revenue, to $1.31 billion. Viacom CFO Fred Reynolds says, "Soaring DVD rentals have been a key driver of same-store sales growth for Blockbuster." Higher international home-video revenues helped boost the entertainment segment's revenue 14%, to $595.2 million. Ebitda rose 17%, to $63.8 million.

But pro forma revenue at Viacom's Infinity radio and outdoor advertising arm—which jumped 23% in the first quarter of 2000, compared with first-quarter 1999, on ad spending by Internet firms—fell 4% in the first quarter of 2001, to $834.9 million.

Looking ahead, Viacom says Hollywood work stoppages could potentially reduce by 5% its full-year ebitda target of $6.2 billion, which would represent 20% growth over last year. Concerns linger about a sluggish ad market, but analysts say Viacom is well-positioned among media companies, given its market-leading positions in network and cable TV.

Vivendi Universal also released first-quarter results on a pro forma basis—which assumes that the merger between Vivendi and Joseph E. Seagram & Sons, completed last December, happened Jan. 1, 2000—and reiterated its goals of 10% revenue growth and 35% ebitda growth in 2001.

"The big surprise was the film side," says Neil Blackley, who covers the company's stock for Merrill Lynch in London. Despite a quiet quarter in theaters, Universal Studios ebitda totaled 134 million euros ($120.3 million), vs. 3 million euros ($2.69 million) for the same period in 2000. Blackley attributes this to flow-through from last year's releases into video and DVD.

Margins also improved at Universal Music Group. Pro forma ebitda rose 14.6%, to 180 million euros ($161.5 million) from the same period last year, while pro forma revenue increased 3.6%, to 1.45 billion euros ($1.3 billion). The group benefited from the strength of the dollar relative to the euro—according to Merrill Lynch, 44% of the music group's 2000 revenues were dollar-denominated—but Universal chairman/CEO Jean-Marie Messier also noted that its U.S. market share rose 2% in the quarter.

Overall, Vivendi Universal reported that first-quarter pro forma ebitda for its media and communications businesses—which also include publishing, telecommunications, and Internet operations—rose to 900 million euros ($807.4 million), from 425 million euros ($381.3 million) in the same period last year. Pro forma revenue grew to 5.85 billion euros ($5.25 billion), from 5.34 billion euros ($4.79 billion). Full results for the quarter are expected May 15.

Jewison And Bernstein Scoop ASCAP Film And TV Awards

BY JILL PESSELNICK

LOS ANGELES—Oscar-winning composer Elmer Bernstein and director Norman Jewison took home top honors at ASCAP's 16th annual Film and Television Music Awards. The event, which took place April 24 at the Beverly Hilton Hotel, was hosted by ASCAP president/chairwoman Marilyn Bergman.

Bernstein was presented with the Founders Award, which has previously been given to Stephen Sondheim, Stevie Wonder, and Jule Styne. An Oscar-winning composer for 1967's *Thoroughly Modern Millie*, Bernstein has composed more than 200 film scores and has been working as a film composer for 50 years. He is well-known for his work on *The Ten Commandments*, *Airplane!*, *My Left Foot*, and *The Age of Innocence*.

Film director Jewison received the Opus Award, which recognizes individuals who have contributed to ASCAP's repertory in their collaboration with society members. Jewison, who directed *Moonstruck*, *In the Heat of the Night*, and *The Thomas Crown Affair*, has worked with a variety of ASCAP members, such as Johnny Mandel, Michel Legrand, Quincy Jones, and James Horner. Previous Opus Award recipients are Robert Wise and Stanley Donen.

The evening also included awards for the most-performed songs from motion pictures, top box-office films, top TV series, most-performed themes, and most-performed underscores. Multiple-award winners include Hans Zimmer for Paramount's *Mission: Impossible 2* and DreamWorks' *Gladiator*; James Newton Howard for NBC's *ER* and the Disney film *Dinosaur*; Joseph Lo Duca for the syndicated series *Xena: Warrior Princess* and for most-performed underscore; and Dan Foliart for WB's *7th Heaven* and for most-performed theme. Both Frank Catanzaro and Daniel Sawyer received awards for most-performed theme and most-performed underscore.

Winners in the most-performed themes, underscores, and songs categories are determined by the number of performance credits throughout the survey year, from Oct. 1 to Sept. 30. Nielsen ratings determine top TV-series winners, and box-office receipts determine top box-office film winners during the Jan. 1 to Dec. 31 survey year.

A complete list of winners follows.

Founders Award: Elmer Bernstein

Opus Award: Norman Jewison

Top box-office films: James Horner, *Dr. Seuss' How the Grinch Stole Christmas*, *The Perfect Storm*; James Newton Howard, *Dinosaur*; Randy Newman, *Meet the Parents*; John Powell, Harry Gregson-Williams, *Chicken Run*; Alan Silvestri, *Cast Away*, *What Lies Beneath*, *What Women Want*; Hans Zimmer, *Mission: Impossible 2*; and Hans Zimmer, Lisa Gerrard, *Gladiator*.

Top TV series: David Bell, Jay Chattaway, Dennis McCarthy, *Star Trek: Voyager*; Marco Beltrami, Jon Hassell, *The Practice*; Alf Clausen, *The Simpsons*; Dan Foliart, *7th Heaven*; James Newton Howard, *ER*; Russ Landau, *Survivor*; Joseph Lo Duca, *Xena: Warrior Princess*; Rick Marotta, *Everybody*

(Continued on page 101)

Three Writers Tie For BMI Latin Award

BY JILL PESSELNICK

LOS ANGELES—"Morir de Amor" was named song of the year at BMI's eighth annual Latin Awards, held April 20 at the Beverly Wilshire Hotel. The single, which was the most-performed song in the BMI Latin catalog this past eligibility year, was written by Ramón González Mora and published by Seg-Son Music. "Morir" was a Latin Grammy-nominated hit for *norteño* band Conjunto Primavera.

With four songs each on BMI's most-performed list, songwriters Kike Santander, Robert Dee Blades, and José de Jesús Navarro tied for the songwriter of the year award. Santander's "Alguna Vez," "De la Vuelta," "Mi Vida Sin Tu Amor," and "Volver a Amar" earned him the award for the third consecutive year. Blades' honored songs were "Dímelo," "¿Dónde Está el Amor?," "Muy Dentro de Mí," and "No Me Dejes de Querer." Those for which Navarro won recognition were "Amor del Bueno," "¿Con Quién Estarás?," "Con Tu Indiferencia," and "Te Supliqué Muchas Veces."

Gloria and Emilio Estefan Jr.'s publishing company, Foreign Imported Productions and Publishing, earned its second publisher of the year award. (It also received the award in 1999.) A total of nine songs published by the company were honored this year. Publisher peermusic and songwriters Lou Bega and Christian Pletschacher also received a certificate of achievement for their international success with "Mambo No. 5 (A Little Bit of . . .)."

A number of songwriters and publishing companies were cited with multiple honors. Luis Gerardo Padilla Riojas and Mario Quintero were each awarded for three songs; Jesús Armenta Minjarez, Randy Barlow, Angie Chirino, Elvis Crespo, Emilio Estefan Jr., Juan Luis Guerra, Mora, and Cory Rooney were honored for two songs each. Multiple citations of achievement were also granted to Sony/ATV Latin Music Publishing LLC (seven); Warner-Tamerlane Publishing Corp. (six); De Luna Publishing Co. and SER-CA Publishing Inc. (five); EMI Music Publishing and Más Flamingo Music (three); and CD Elvis Publishing, Cori Tiffani Publishing, peermusic, Redomi Music, and Seg-Son Music (two).

The award ceremony was hosted by BMI president/CEO Frances W. Preston and assistant VP of Latin music Diane J. Almodovar.

Winners were determined based on the most-performed Latin songs on U.S. radio and TV since April 2000.

A complete list of winners, with their writers and publishers, follows.

"Alguna Vez," Kike Santander, Foreign Imported Productions and Publishing; "Amor del Bueno," José de Jesús Navarro, De Luna Publishing; "Ando Amanecido," Francisco Quintero Ortega, Tigres Del Norte Ediciones Musicales; "Atado a Tu Amor," Estefano, Sony/ATV Latin Music Publishing LLC, World Deep Music Publishing Corp.; "Bella," Robi "Draco" Rosa, Jon Secada, A Phantom Vox Corp., Foreign Imported Productions and Publishing, Warner-Tamerlane Publishing; "¿Con Quién Estarás?," José de Jesús Navarro, De Luna Publishing.

Also, "Con Tu Indiferencia," José de Jesús Navarro, De Luna Publishing; "Cuando Acaba el Placer," Ignacio Maño Guillén, Chico Roque, EMI-Blackwood Music; "Da La Vuelta," Emilio Estefan Jr., Kike Santander, Foreign Imported Productions and Publishing; "De Tin Marín," Mario Quintero, Más Flamingo Music; "Déjame Vivir," Jesús Armenta Minjarez, Zomba Silver Sands Enterprises; "Dímelo," Robert Dee Blades, Angie Chirino, Cory Rooney, Cori Tiffani Publishing, Sony/ATV Songs LLC.

Also, "¿Dónde Está el Amor?," Randy Barlow, Robert Dee Blades, Foreign Imported Productions and Publishing; "El Amigo Que Se Fue," Miguel Mendoza, SER-CA Publishing; "El Anillo Grabado," Rubén Méndez del Castillo, peermusic; "El Niágara en Bicicleta," Juan Luis Guerra, Redonmi Music; "Enamorado de Tí," Martha Cancel, Ray Contreras, Dustelli Music, Racy Music; "Falsas Ilusiones," Mario Flores, Gar Mex Music.

Also, "Fuiste Mala," Cruz Martínez, A.B. Quintanilla III, Ricky Vela, CKJOINTZ Music, EMI-Blackwood Music, Lone Iguana Music, Phat Kat Groove; "Ingratos Ojos Míos," José Bruno Villarreal Martínez, Mateo San Martin Agency; "La Moraleja," Javier Rivera, Fonohits Music Publishing; "Las Heladas," Mario Quintero, Más Flamingo Music; "Mambo No. 5 (A Little Bit of . . .)," Lou Bega, Christian Pletschacher, Pérez Prado, peermusic; "Me Haces Mucha Falta," Mario Quintero, Más Flamingo Music.

Also, "Mi PC," Juan Luis Guerra, Redomi Music; "Mi Vida Sin Tu Amor," Kike Santander, Foreign Imported Productions and Publishing; "Mil Gracias," Ernesto Solano, Ernesto's Musical; "Morir de Amor," Ramón González Mora, Seg-Son Music; "Muy Dentro de Mí," Robert Dee Blades, Alberto Gaitán, Cory Rooney, Cori Tiffani Publishing, Sony/ATV Songs LLC; "Necesito Decirte," Ramón González Mora, Seg-Son Music.

Also, "No Creo," Luis Fernando Ochoa, Shakira, Foreign Imported Productions and Publishing, Sonido Azulado, Sony/ATV Latin Music Publishing LLC; "No Le Ruegues," Jesús Armenta Minjarez, Máximo Aguirre Music Publishing; "No Me Dejes de Querer," Robert Dee Blades, Emilio Estefan Jr., Gloria Estefan, Foreign Imported Production and Publishing; "No Me Digas Que Ya Te Vas," Luis Gerardo Padilla Riojas, SER-CA Publishing; "Para Que No Me Olvides," Rafael Gil Domínguez, EMI-Beechwood Music Corp.; "Pena Tras Pena," Eva Torres, De Luna Publishing.

Also, "Píntame," Elvis Crespo, CD Elvis Publishing, Sony/ATV Latin Music Publishing LLC; "Quémame Los Ojos," José Roberto Martínez, Marfre Music; "Quiéreme," Randy Barlow, Angie Chirino, Foreign Imported Productions and Publishing; "Si He Sabido Amor," Humberto Estrada Olivas, Warner-Tamerlane Publishing; "Sol, Arena y Mar," Francisco Loyo, Salo Loyo, Luis Miguel, Arturo Pérez Figueroa, LM Voice Songs, Sony/ATV Latin Music Publishing LLC, Warner-Tamerlane Publishing; "Sólo una Patada," Ramón Ayala, Warner-Tamerlane Publishing; "Soñador Eterno," Luis Gerardo Padilla Riojas, SER-CA Publishing.

Also, "Te Quejas de Quererme," José Hernández, José Alfredo Jiménez Gálvez, Cielito Publishing, Warner-Tamerlane Publishing; "Te Quiero Mucho," José González Pérez, Warner-Tamerlane Publishing; "Te Supliqué Muchas Veces," José de Jesús Navarro, De Luna Publishing; "Tiemblo," Elvis Crespo, CD Elvis Publishing, Sony/ATV Latin Music Publishing LLC; "Total Ya Se Fue," Francisco Javier Ríos García, SER-CA Publishing; "Tus Reproches," Blanca Alicia Corpus Charles, Oscar Luis López Carmona, Golden Huina Publishing Co., Promosongs International; "Volver a Amar," Kike Santander, Foreign Imported Productions and Publishing; "Ya Estoy Cansado," Luis Gerardo Padilla Riojas, SER-CA Publishing; "Yo Sé Que Te Acordarás," Javier Manríquez Mendoza, LGA Music Publishing.

EXECUTIVE TURNTABLE

LINN

BARDIN

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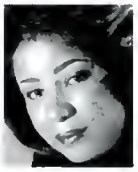
CHARLES

FREEMAN

RECORD COMPANIES. The Beggars Group U.S. has promoted **Lesley Bleakley** to CEO of Beggars Group U.S., **Matt Harmon** to VP of sales and marketing, **Jim Heffernan** to VP of U.S. operations, and **Lisa Gotthell** to VP of publicity in New York. They were, respectively, executive VP of North American operations for the London-based Beggars Group, director of marketing, director of production, and director of publicity.

Greg Linn is promoted to VP of marketing for Columbia Records in New York. He was senior director of marketing.

Elektra Records promotes **Jeff Bardin** to VP of radio/field promotions, **Jon Lewis** to national director of top 40 promotion, and **Mike Depippa** to national director of alternative promotion, East Coast, in New York. Elektra Records also promotes **John Biondolillo** to national director of alternative promotion, West Coast, in Los Angeles. They were, respectively, senior director of top 40 promotions, Miami promotions manager, associate director of alternative promotion, and national director of alternative promotion, East Coast.

Melinda Kelly is named VP of video production for J Records in New York. She was VP of video production for Arista Records.

Ed Franke is named VP of sales at Koch Entertainment in New York. He was national director of sales at MCA Records.

Kevin Haggerty is promoted to VP of financial reporting and control for BMG Entertainment in New York. He was formerly director of financial reporting.

Deborah Berger is named head of publicity for Amphion Records in Los Angeles. She was coordinator of the special projects division for Virgin Records.

Michael Cole is promoted to director of video promotion for Priority Records in New York. He was mid-South promotions manager.

Vicki Charles is named manager of publicity for Universal Records in New York. She was director of publicity for Double XXPosure.

PUBLISHERS. Alfred C. Pedecine is promoted to CFO for the Harry Fox Agency in New York. He was senior VP of distribution and collections.

Robert E. Allen is promoted to VP of business affairs for Universal Music Publishing in Los Angeles. He was senior director of business affairs.

Sarah Freeman is named catalog manager of gospel music for BMG Songs in Nashville. She was a salesperson for SunCom.

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Island's American Hi-Fi Savors The 'Flavor' Of Success

BY CARLA HAY

NEW YORK—American Hi-Fi is living the proverbial American dream, rock'n'roll style. According to lead singer/guitarist Stacy Jones, the band has achieved success the old-fashioned way: through hard work and persistence.

That hard work is starting to pay off as sales increase for American Hi-Fi's eponymous debut on Island Records. Industry observers say that American Hi-Fi's budding commercial success is propelled by the Boston-based band's nonstop touring and airplay for the album's first single, "Flavor of the Weak." Released Feb. 27, *American Hi-Fi* debuted at No. 1 on the Heatseekers chart in the March 17 issue. The album reached Heatseekers Impact status when it jumped from No. 103 to No. 81 on The Billboard 200 in the April 28 issue. This issue the album is at No. 87.

HEAT SEEKERS IMPACT

"I'd like to think touring and working really hard are behind all of this," Jones says. "Ultimately, I'm just thrilled that people like the band. When we play shows, it's really cool to see people singing the words to our songs."

This isn't Jones' first taste of life on the road with a band achieving mainstream popularity. He was previously the drummer for Veruca Salt and Letters to Cleo, two bands that were modern-rock darlings in the '90s. American Hi-Fi was formed three years ago, with Jones, lead guitarist Jamie Arentzen, bassist Drew Parsons, and drummer Brian Nolan (Billboard, Feb. 24).

Jones, the group's chief songwriter, is modest about stepping from behind the drum kit to become a front man. "I'm still the same person. I don't subscribe to the idea of rock star posing," he says. "I'm working with three of my best friends, and we're a team. I have to admit, though, that I didn't know I would enjoy playing guitar and singing so much."

Livia Tortella, Island senior director of marketing, notes, "American Hi-Fi is one of the hardest-working bands I've ever seen."

According to Tortella, Island began distributing American Hi-Fi samplers as early as last October, and the band went on the road in November. "It was an aggressive, tour-driven plan from the beginning. The band has been working hard, visiting radio, doing press, and being very visible."

The band has also used the Internet to gain a higher profile, Tortella says. "We started *off* with grass-roots marketing plan to build a fan base online. American Hi-Fi is a very Internet-savvy act, and the band is involved in every aspect of their Web site and online activities."

Jones adds that face-to-face contact with radio programmers, even before the album was released, has made a positive difference: "You meet people at radio, and you become friends with them. People have been rooting for us in certain places, and it helps when it's time for them to decide to play your record."

Kevin Mannion, assistant PD/music director of modern rock station KZON Phoenix, comments, "My first impression of 'Flavor of the Weak' was that it really stood out as a fun record. Our morning team championed it, and one day they even played it about seven times in a row. The [request] calls for the song have picked up, and so have the album sales in the last few weeks."

AMERICAN HI-FI

'When we play shows, it's really cool to see people singing the words to our songs.'

—STACY JONES, AMERICAN HI-FI

"Flavor of the Weak"—a song about a girl being used by an unappreciative boyfriend—is currently No. 5 (with a bullet) on the Modern Rock Tracks chart, and the song has recently been crossing over to top 40 radio. Tortella says that American Hi-Fi is "bringing a lot of melody to modern rock radio, which doesn't have a lot of melody right now."

The single has also gained exposure on TV. The "Flavor of the Weak" video—which pays homage to the 1986 underground film *Heavy Metal Parking Lot*—has been has getting considerable airplay on MTV and MTV2. American Hi-Fi (along with other Island rock bands Saliva and Sum 41) was also part of the most recent installment of the MTV Campus Invasion tour, a monthlong U.S. college trek that ended April 19.

"It was a golden opportunity," says Island/Def Jam Music Group senior VP of marketing Julie Greenwald of the MTV exposure. "MTV.com gave the Campus Invasion bands great positioning on the Web site, American Hi-Fi was invited to host MTV's *Hot Zone*, and MTV ran constant promos for the Campus Invasion tour. The significant radio airplay and MTV have been enormous parts of the album sales."

Stuart Fleming, director of purchasing for New York-based retail chain HMV USA, agrees. "American Hi-Fi's getting a lot of airplay on radio, MTV, and MuchMusic USA. The album also seems to be a huge priority for the record label."

Fleming cautions, however, that American Hi-Fi may have to work even harder to distinguish itself from the slew of rock bands that experience one or two radio hits and then fade from popularity. "There are so many bands like that, and it's not a certainty that American Hi-Fi will have longevity. It really depends on what the next single will be and how the label works it."

American Hi-Fi's next single is still undecided, according to Island. As Greenwald notes, "People are arguing about what will be the second single, because there are so many good songs to choose from the album. It's not a bad problem to have."

American Hi-Fi appeared on *The Tonight Show With Jay Leno* April 25, and an American Hi-Fi concert will be Webcast June 2 at the House of Blues Web site, hob.com. The band has also received hometown recognition by winning the Rising Star Award at this year's Boston Music Awards.

The group is managed by Joshua Neuman of Globesonic/Gamesonic Entertainment, and its songs are published by BMG Songs (ASCAP).

American Hi-Fi is currently on a U.S. tour with Our Lady Peace. The band—booked by Larry Wehman of Little Big Man Booking—will also play select radio festival shows through June. Tortella expects that American Hi-Fi will be headlining its own tour before the end of the year.

The band will tour for at least a year, Jones says. "This success could be over so quickly that we're not going to stop working this album until it's time to move on to the next one."

Jones says that he hopes that producer Bob Rock (Aerosmith, Mötley Crüe, Veruca Salt), who helmed *American Hi-Fi*, will be on board for American Hi-Fi's second album. "There's no one else we're even considering to produce the next album."

Even while he's enjoying the band's recent success, Jones can't help but get excited about what's yet to come: "I've already written the next album, which will be better than the first one. I've learned a lot since recording the first album that it's totally cool to say what I mean in the lyrics. You don't have to disguise what you want to say."

Destiny's Child Cast As 'Survivor'

Trio Follows Up 'Writing's On The Wall' With 3rd Columbia Album

BY RASHAUN HALL

NEW YORK—With a red-hot lead single climbing the charts stateside as well as topping them abroad, the women of Destiny's Child are ready to drop their third Columbia effort, *Survivor*, worldwide on May 1.

The Houston-based trio—Beyoncé Knowles, Kelly Rowland, and Michelle Williams—has crafted a fine new album, even though their last effort, 1999's *The Writing's on the Wall*, is still prominent on The Billboard 200. This issue, it is No. 108.

DESTINY'S CHILD

"There was not even 10 minutes between the albums, which I was kind of upset about at first," says Knowles, the group's primary songwriter. "I felt like we needed a fair shot at making this record. We wanted a little more time to vibe the songs out and concentrate exclusively on the process of making this record.

"We didn't even have two consecutive days of recording," she adds. "We did it completely on the fly. It was very hard, but it ultimately worked out well. It's a testimony to how close we've become as a group. We managed to have a great time working on this album as a team."

Rowland agrees, saying, "I know we were a little nervous recording the next album, because so many people were like, 'What are you going to do to top *The Writing's on the Wall*?' But we went into the studio, and we didn't even worry about *The Writing's on the Wall*. We went in and we prayed, and we put our best foot forward and got *Survivor*."

Columbia Records president Don Ienner believes that timing for a new album is right, noting that *The Writing's on the Wall* was recorded more than two years ago. According to SoundScan, it has sold 5.5 million copies, and it's been on the charts for more than 90 weeks. "This is an old record for them," he says. "Stylistically, it's an old record for them. Emotionally, it's an old record for them."

For Williams, *Survivor* marks her first experience in the studio with the group since joining last year. "I looked forward to it because we love working together onstage," she says. "The first song we recorded five to seven months ago was 'Survivor.' We prayed before that session, and the energy in that session was so high—the room was heated."

That track addresses the drama

(Continued on page 16)

Getting Soulful. Country superstar Wynonna Judd, right, is currently in Nashville's Soul Kitchen Studio with producer Shep Crawford. The two are working on tracks for her forthcoming Universal collection, which is due this summer.

Bush Blooms With New Deal And Album; Sanctuary Finds Additional Home

the BEAT™

by Melinda Newman

A FRESH START: For **Gavin Rossdale of Bush**, inking a new worldwide, multi-album label deal with Atlantic Records means not looking back.

"It was no industry secret that our last record [for Trauma Records] came out during a turbulent time," says Rossdale in an exclusive interview. "It's nice to move forward and have a positive way to bring this new album out. It couldn't be more exciting. We're looking to the future."

Indeed, for the past few years, the business of Bush has overshadowed the music of Bush. In March 1999, Bush's former label, Trauma Records, sued the band for $40 million, alleging that the band was breaching its contract by failing to deliver a new album and by shopping for another deal. A few months later, the lawsuit was dropped, and Bush signed a new multi-year contract with Trauma that kicked off with the October 1999 release of *The Science of Things* (Billboard, Oct. 9, 1999). Shortly thereafter, the band began seeking a release from Trauma. As part of the deal that resulted, the band purchased the rights of its future records from the label. In return, according to sources, Trauma retains the rights to Bush's catalog. Trauma did not respond by press time.

The band narrowed its search for a new label down to three record companies and from there chose Atlantic. "There were a couple of other choices, but things just seemed to become clear," Rossdale says. "It was very easy [with Atlantic]. It's such an important deal, and it just took a couple of meetings."

The band also switched managers, from longtime representative **David Dorrell** to **Irving Azoff**. "It was the traditional kind of situation, where you're growing up with someone through your success," Rossdale says. "Dave was amazing and really perfect for us, but we felt we just needed a different outlook and a fresh start."

While Bush is still a platinum act, sales have dropped off from the blistering success of its 1994 debut, *Sixteen Stone*, which has sold 5.48 million units in the U.S., according to SoundScan. Follow-up *Razorblade Suitcase* (1996) sold 2.86 million, while *The Science of Things* moved 929,000 units domestically. (A 1997 remix album, *Deconstructed*, sold 474,000 copies.)

The group will try to break the downward spiral with its new album, which it is currently recording in Los Angeles with producer **Dave Sardy**, best known for his work with **Marilyn Manson**. "We are his least goth band," says Rossdale, laughing. "He's working out fantastic. We're having a blast, a really good time." The happiness is, in part, Rossdale says, due to recording the album in sunny L.A. "I'm English, I'm not used to the sun. I want to run out and make sure it's still there." He expects the new album to come out in September.

Amid all the changes, what remains constant is the band's lineup. In addition to Rossdale, there is guitarist **Nigel Pulsford**, bassist **Dave Parsons**, and drummer **Robin Goodridge**. The band's recording dynamic also remains the same, with Rossdale writing the material and his bandmates adding personal touches.

Rossdale says the new album, which is still untitled, "has more in common with the first record [than our recent efforts]. After doing *Sixteen Stone*, I didn't even want to try to copy that record—that gets you in tons of trouble. Now [that] we've had our maverick journey through the landscape of rock records, this one has come back full circle."

FINDING SANCTUARY: The Sanctuary Group is expanding its U.S. operations with the mid-May opening of a Los Angeles-based management office. It will be run by **Guns N' Roses** manager **Doug Goldstein**. London-based Sanctuary opened offices in New York last year.

"We are passionate about management [and] artist development," says **Merck Mercuriadis**, CEO of the Sanctuary Group North America. "We wanted to bring our international expertise to the U.S. market and create a positive, creative environment for career artists at a point in time when quality management has never been more in demand." Mercuriadis also shares the title of co-president of Sanctuary Music Management with Goldstein.

Other Sanctuary management clients include **Iron Maiden, Pet Shop Boys, the Catherine Wheel, the Kinks**, and new acts **Buddahead, Regency Buck**, and **Adam F.**

As for the new Interscope/Geffen/A&M Guns N' Roses album, Mercuriadis says the long-awaited project should be completed this fall.

Sanctuary is best known for its record division, which includes **Megadeth, Widespread Panic, Corrosion of Conformity**, and **Marillion.**

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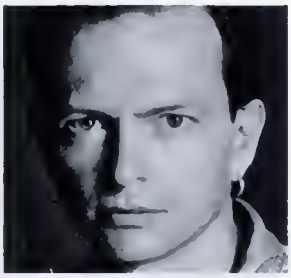
Iconic Rock Songs Get Ottmar Liebert Treatment On Epic's 'Little Wing'

BY CLAY MARSHALL

LOS ANGELES—Initially, Jimi Hendrix, Led Zeppelin, and the Rolling Stones might appear to be unlikely sources of inspiration for a new-age chart-topper. But guitarist Ottmar Liebert makes the classic-rock titans' music his own on his ninth Epic release, *Little Wing* (May 15).

The album offers interpretations of four well-oiled tunes: Hendrix's "Little Wing," the Rolling Stones' "Paint It Black," Led Zeppelin's "Kashmir," and the bossa nova standard "Girl From Ipanema."



LIEBERT

"Some people don't even recognize [the songs when they hear them]," Liebert says. " 'Kashmir' is such a quiet version that most people go, 'What is that?' It's definitely an outstanding rock song, and it's great to hear it in a different context like this."

Little Wing also features 11 original instrumental compositions that showcase Liebert's various styles. (His own pieces are published by Luna Negra Songs, BMI.) "This is probably an album as diverse as *The Hours Between Night and Day*," the artist says, referring to his double-platinum 1998 set—one of four Liebert albums that have crowned the *Billboard* Top New Age Albums chart.

Epic's radio campaign will focus on the covers by way of a five-track sampler featuring "Little Wing" and "Girl From Ipanema," according to Ted Moreland, the label's associate director of marketing. Liebert "has got his core audience, and this will help people that are totally into guitars get a feel for Ottmar and his sound."

Ira Gordon, PD/GM of KBAC-FM Santa Fe, N.M., reports that the strategy is already working. On a recent visit to the triple-A station, Liebert brought along rough mixes of his rendition of "Little Wing." "If we play it without announcing it, we'll get calls from people wanting to know who's recorded it," Gordon says. "It's funny, because there's been so many versions of it that you think people would be tired of it by now, but they loved his take on it."

Keith Sutherland, GM of Sacramento, Calif.'s 16th Street Tower Records, has seen similar enthusiasm from consumers in the past. "The people who like his music *really* like his music," he says. "He's got a really strong catalog."

Sutherland notes he's "still selling quite a bit" of Liebert's debut, *Nouveau Flamenco*, a 10th anniversary edition of which was reissued by Higher Octave last year. Revisiting that album, Liebert says, helped inspire *Little Wing's* original material. "I looked back on the last 10 years of recording and touring, and it was important to think of this album as a bookend, to finish what I've done so far."

Little Wing serves as both the final chapter in Liebert's Epic career (he is parting amicably from the label) and a new beginning for the 42-year-old guitarist. For his own independent record label, Spiral Subwave Records International, he will now record in three distinct genres: acoustic-based flamenco with his Luna Negra band, electronic-influenced material with his Euphoria project, and "much more quiet songs" as a solo artist.

In regard to future tours, "it's more likely you're going to see Luna Negra," he says. "I've played around with the thought of having a second group—the Euphoria thing—where I'd maybe have a DJ, but I haven't decided yet whether that would be functional."

Liebert—who is managed by Kelly Anderson at Luna Negra Music and booked by Todd Bartelson at ICM—will tour behind *Little Wing* with Luna Negra this summer and fall. He is tentatively scheduled to perform on home-shopping channel QVC as well, and *Little Wing* will be licensed to the Cafe Music Network, which services some 450 specialty stores and coffee shops. Moreland says, "That will get it in the right ears."

"If you obey

all the rules

you miss half the fun."

-Anonymous

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Virgin's Nikka Costa Goes Beyond Family Ties

BY RASHAUN HALL

NEW YORK—Nikka Costa could have taken the easy route.

Daughter of famed arranger/producer Don Costa, the 20-something singer/tunesmith could have easily used the family name to jump-start her career. Instead, she chose a more low-key approach for priming her Virgin Records U.S. debut, *Everybody Got Their Something* (May 8).

Rather than being confronted with a flashy, name-driven campaign, listeners have first become familiar with Costa's voice—and nothing else—via an ongoing Tommy Hilfiger TV campaign that featured her debut single, "Like a Feather." The song's infectious sound left a lasting impression and had industry insiders wondering who the unseen singer was.

Costa's work with Hilfiger came through her association with DJ Mark Ronson, who served as a producer on *Everybody Got Their Something*. "[Ronson] had done tracks for them before, and they asked him to do another one for a commercial," she says. "At that time, we were in the the middle of mixing the album, and he mentioned me."

Costa initially had her reservations about the deal. "I didn't want to be a jingle girl before my album came out," she says. "But it's gotten a really great response. I didn't think people really listened to commercials."

"Like a Feather," with its eclectic mix of rock, funk, and soul, represents *Everybody Got Their Something* well. The single's accompanying videoclip, directed by Paul Hunter, is being edited now.

" 'Like a Feather' is about surrender—surrendering to your life," Costa says. "The point is that [life's] going to end up how it is. You can either fight it and be frustrated, or you can go with it and be happier along the way. When a feather floats down, if you try to grab it, it'll fly off, but if you just hold your hand out, it will land in your hand."

Although *Everybody Got Their Something* marks Costa's U.S. debut, she is no stranger to the international music scene. After recording a Christmas song with Don Ho at the age of 5, Costa made her stage debut at age 7 (with a full orchestra, no less). "The next thing I know, we recorded and released this record when I was 8, and it went to No. 1 all over Europe and South America for a really long time," Costa says of her first album. "It kind of happened by accident."

Although Costa's father was always supportive of her burgeoning career, he never pushed her, according to the artist. "He didn't force it," she says, "but I was always singing around the house, so he didn't want to suppress my desire, either. With the record, it happened so fast that my family and I were all on this crazy ride, so I don't think they had a minute to think about it either way."

Costa released a follow-up album at 10, as well as another album at 14 to fulfill her contractual obligations.

COSTA

Feeling exploited, she stopped recording for several years. During that time, she moved to Australia, got married, and started writing and teaching herself guitar and piano. She formed her own band and recorded an album. Five years after moving to Australia, Costa moved back to L.A. in hopes of bringing her new sound stateside. She was introduced to Trenier through a mutual friend who gave him a copy of Costa's last Australian effort.

"When I met her, it was her voice that struck me," says Costa's co-manager Dominique Trenier (who also manages D'Angelo). "I was intrigued by her ability to perform. She's like a post hip-hop Janis Joplin—white and rebellious."

When Costa—who is also managed by Amanda Scheer-Demme for Los Angeles-based Cheeba Sound—set out to record *Everybody*, she had a very clear idea of where she wanted to take her sound. "I wanted to evolve my sound from my last album," she says. "I wanted to do something different, but something that wasn't a left turn from where I naturally was. I was loving blues and

(Continued on page 17)

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
ELTON JOHN & BILLY JOEL	New Orleans Arena, New Orleans	April 17	$1,838,737 / $176/$46	16,625 / 17,096	SFX Music Group
ELTON JOHN & BILLY JOEL	The Pyramid, Memphis	April 14	$1,544,000 / $175/$45	13,894 / 19,686	SFX Music Group SMG
AC/DC, WIDE MOUTH MASON	Tacoma Dome Tacoma, Wash	April 20	$858,860 / $45/$35	19,504 / sellout	House of Blues Concerts
AC/DC, SINOMATIC	Gund Arena, Cleveland	April 6	$687,975 / $45/$37.50	16,316 / sellout	Belkin Prods.
AC/DC, WIDE MOUTH MASON	Rose Garden Portland, Ore	April 19	$601,746 / $45/$35	13,722 / sellout	House of Blues Concerts
AC/DC, WIDE MOUTH MASON	Great Western Forum, Inglewood, Calif	April 14	$554,185 / $49.50/$35/$30	13,000 / sellout	Nederlander Organization, SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Rose Garden, Portland, Ore	April 4	$367,273 / $32.50/$25	11,435 / 12,638	House of Blues Concerts
PRINCE, FUNKY BALD HEADS	First Union Arena, Wilkes-Barre, Pa	April 19	$366,865 / $76.25/$31.25	6,332 / sellout	Impact 3
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Compaq Center, Houston	April 11	$359,840 / $36.25/$26.25	11,681 / 11,840	SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Ice Palace Tampa, Fla	April 22	$336,454 / $35.75/$25.75	10,423 / sellout	Fantasma Prods

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DESTINY'S CHILD CAST AS 'SURVIVOR'

(Continued from page 12)

the trio endured in 2000, including some well-publicized personnel changes. "Words can't describe how we felt when we recorded that song," Williams says. "Some of us were crying, others were jumping up and down."

Williams adds that listeners and fans have told the act that they closely relate to the tune—something that doesn't surprise her. "This album is about life and reality. We're not talking about being iced out. Everybody can't buy diamonds or the finest champagne, but you can survive taking a test, or getting a job, or marriage. All of our songs are about realistic things."

Knowles is also quick to acknowledge that although the group is known for its uptempo singles, there is more to Destiny's Child than that. "I think this album shows our growth," she says. "You can hear how tight we've become as a unit. You can hear the love and support in our vocals. Lyrically, we're talking about deeper things. It's still Destiny's Child and it's still fun, but we're about more than fun."

When the act started working on the album, Knowles says, the initial songs were in the vein of their 2000 pop smash "Jumpin', Jumpin'." But toward the end of the process, "we were wanting to add more depth to the songs. Also, there are so many people copping our sound, it was necessary to change things up a bit."

To that end, *Survivor* does have a bit more edge than its predecessors. Destiny's Child tackles more mature topics, like domestic violence and abuse in "The Story of Beauty." In addition to that powerful song, the set includes such ballads as "Dangerously in Love" and "Brown Eyes."

"Men felt that *The Writing's on the Wall* was a male-bashing album," Williams notes. "Well, now on this album we're talking about our love for them and how they make us feel. This album makes you feel like you're in love, [even] if you're not."

Although the media tends to focus on Knowles' star power, she strived to not monopolize the vocal spotlight on *Survivor*—even though she did co-write most of the album and co-produced all of its 15 cuts.

"Beyoncé did an excellent job at producing, and she made sure that we all got to sing lead," Williams says. "She brought out the best in us because she knows us. She knew what we could do, and she made sure that we did it."

Matthew Knowles, who manages the group for Music World Management and is Beyoncé's father, says he has high hopes for *Survivor*. "I'm hopeful that *Survivor* will position the group as a superstar mega act. This album allows each one of the ladies to sing a solo part, which will hopefully be a springboard for their solo careers, as well as a springboard for the group as well."

> ***'This album shows our growth. You can hear how tight we've become as a unit.'***
>
> **—BEYONCÉ KNOWLES, DESTINY'S CHILD**

The elder Knowles is quick to note, however, that individual deals for the group's members are not yet in the works—nor will they signal the end of Destiny's Child. "There is absolutely room for each one of them to have solo careers, but Destiny's Child will always remain the mother ship," he says. "It's no different than a corporation. It has its divisions, but it's still a whole."

Ienner agrees, saying, "Destiny's Child will be together forever. I also think they're going to make solo albums, because [each member] has distinct views of the world and distinct views of her own artistry."

Ultimately, Ienner attributes much of the group's success to its own strengths. "The fact is, creatively, they're in charge," he adds. "This is not [the product of a] producer's vision. These girls are basically writing, producing, and conceptualizing what they're talking about."

Despite the act's success to date, Columbia executives understand that may not necessarily translate to *Survivor*.

"We didn't take anything for granted with this project," says Stephanie Gale, senior director of marketing at the label. "Although we had a successful year, I know the difference between that Destiny's Child and this Destiny's Child. This album is much more them. To me, people are buying a whole new and improved group."

Gale notes that the group's multiple endorsements with such companies as AT&T, Candie's, and L'Oreal have increased its exposure just as the new album comes out.

Among the many cross-promotions being set up around the release of *Survivor* is a pay-per-view concert filmed in Houston, which will be available four days after the album drops. The AT&T campaign, which will run for a year, includes the "Survivor" single. Many of those ads, with the exception of AT&T's, include a tag line promoting the album.

"We were all able to get together in advance with anyone connected with their endorsements and make sure we did what we had to do to blanket the market properly, without over-saturating it," says Gale. "We want to make sure that everyone was thinking about Destiny's Child when we needed them to."

Other promotions include a scheduled chat/listening session on MSN.com with the group the night before the street date. Columbia will also be releasing a DVD single for "Survivor" in conjunction with the album.

According to Matthew Knowles, the group, which is booked by Creative Artists Agency, will headline MTV's first *Total Request Live* tour.

In addition to the group's association with Tiger Electronics' HitClips (Billboard, March 17), this Christmas there may be Destiny's Child dolls via Hasbro.

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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL) (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	2	STAIND ▲ ELEKTRA 62356/EEG (11 98/17 98) HS	DYSFUNCTION (weeks at No. 1: [illegible])	58
2	1	CREED ▲[5] WIND UP 13049 (11 98/18 98) HS	MY OWN PRISON	186
3	3	JOURNEY ◆[10] COLUMBIA 44143/CRG (11 98 EQ/17 98)	JOURNEY'S GREATEST HITS	490
4	6	BOB MARLEY AND THE WAILERS ◆[6] TUFF GONG/ISLAND 516021/IDJMG (12 98/18 98)	LEGEND	617
5	10	METALLICA ◆[7] ELEKTRA 61[illegible]/EEG (11 98/17 98)	METALLICA	506
6	8	GODSMACK ▲[3] REPUBLIC 15[illegible]/UNIVERSAL (12 98/18 98) HS	GODSMACK	120
7	7	KID ROCK ▲[3] TOP DOG/LAVA/ATLANTIC 83119*/AG (12 98/18 98) HS	DEVIL WITHOUT A CAUSE	121
8	5	DIXIE CHICKS ◆[10] MONUMENT 69[illegible]/SONY (NASHVILLE) (10 98 EQ/17 98) HS	WIDE OPEN SPACES	169
9	9	SHANIA TWAIN ◆[8] MERCURY/NASHVILLE 536003 (12 98/18 98)	COME ON OVER	181
10	26	BON JOVI ▲[4] MERCURY 5[illegible]/IDJMG (10 98/17 98)	CROSS ROAD	92
11	24	JANET JACKSON ▲ A&M 540199*/INTERSCOPE (12 98/18 98)	DESIGN OF A DECADE 1986/1996	35
12	12	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 3[illegible]14* (11 98/15 98)	GREATEST HITS	339
13	4	JAMES TAYLOR ◆[7] WARNER BROS. 3[illegible] (7 98/11 98)	GREATEST HITS	543
14	13	AC/DC ◆ EASTWEST 92418/EEG (11 98 17 98)	BACK IN BLACK	349
15	14	PINK FLOYD ◆[15] CAPITOL 46001* (10 98/17 98)	DARK SIDE OF THE MOON	1255
16	20	DMX ▲[5] RUFF RYDERS/DEF JAM 558227*/IDJMG (12 98/18 98)	IT'S DARK AND HELL IS HOT	130
17	15	SUBLIME ▲[5] GASOLINE ALLEY 111413/MCA (12 98/18 98)	SUBLIME	229
18	21	U2 ● ISLAND 524613/IDJMG (12 98/18 98)	THE BEST OF 1980-1990	62
19	11	AEROSMITH ◆ COLUMBIA 5736[illegible]/CRG (7 98 EQ/11 98)	AEROSMITH'S GREATEST HITS	335
20	17	ENYA ▲[2] REPRISE 46835/WARNER BROS. (11 98/17 98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	58
21	23	2PAC ▲[9] AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98)	GREATEST HITS	93
22	18	EVA CASSIDY BLIX STREET 10045 (11 98/16 98)	SONGBIRD	5
23	25	SADE ▲[4] EPIC 5[illegible]7 (12 98 EQ/18 98)	THE BEST OF SADE	170
24	—	BEE GEES ● POLYDOR 559[illegible]/UNIVERSAL (12 98/18 98)	ONE NIGHT ONLY	43
25	29	AEROSMITH ▲[4] GEFFEN 424716/INTERSCOPE (12 98/18 98)	BIG ONES	158
26	27	AC/DC ▲[3] EASTWEST 92215/EEG (11 98/17 98)	LIVE	153
27	30	DEF LEPPARD ▲ MERCURY 528715/IDJMG (10 98 L7 98)	VAULT — GREATEST HITS 1980-1995	228
28	32	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7 98 EQ/11 98)	KIND OF BLUE	105
29	34	B.B. KING THE BEST OF B.B. KING - 20TH CENTURY MASTERS THE MILLENIUM COLLECTION MCA (11939 (6 98/11 98)		7
30	33	MATCHBOX 20 ◆ LAVA/ATLANTIC 92[illegible]*/AG (10 98/17 98) HS	YOURSELF OR SOMEONE LIKE YOU	212
31	37	SUBLIME ▲ GASOLINE ALLEY 111174/MCA (12 98/18 98) HS	40 OZ. TO FREEDOM	128
32	42	BROOKS & DUNN ▲ ARISTA NASHVILLE 18[illegible]/CRG (10 98/17 98)	THE GREATEST HITS COLLECTION	151
33	28	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060*/CRG (10 98 EQ/17 98)	GREATEST HITS	95
34	—	TOOL ▲ VOLCANO 51087* (11 98/17 98)	AENIMA	178
35	—	VARIOUS ARTISTS TIME LIFE 3397 (1[illegible] 98/9 98)	BODY + SOUL: LOVE SERENADE	17
36	35	QUEEN ▲ HOLLYWOOD 161265 (11 98/17 98)	GREATEST HITS	402
37	38	DAVE MATTHEWS BAND ▲ RCA 66904 (11 98/17 98)	CRASH	250
38	40	CAROLE KING ◆[7] [illegible] (7 98/11 98)	TAPESTRY	451
39	41	EMINEM ▲[4] WARNER BROS./MATH 490287*/INTERSCOPE (12 98/18 98)	THE SLIM SHADY LP	109
40	47	ABBA ▲ POLYDOR [illegible]7007/UNIVERSAL (12 98/18 98)	GOLD	208
41	22	BRITNEY SPEARS ◆[3] JIVE 41[illegible] (11 98/18 98)	BABY ONE MORE TIME	119
42	44	EAGLES ◆ ELEKTRA [illegible]/EEG (11 98/17 98)	THEIR GREATEST HITS 1971-1975	313
43	45	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 110813 (1[illegible] 98/18 98)	GREATEST HITS	361
44	—	ANDREA BOCELLI ▲ PHILIPS [illegible] (11 98/18 98) HS	ROMANZA	176
45	50	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (12 98/17 98)	CHRONICLE THE 20 GREATEST HITS	378
46	48	JANIS JOPLIN ▲ COLUMBIA 65[illegible] (7 98 EQ/11 98)	GREATEST HITS	304
47	—	PHIL COLLINS ▲[7] FACE VALUE/ATLANTIC 83139/AG (10 98/17 98)	...HITS	122
48	46	NIRVANA ◆[9] DGC [illegible]/INTERSCOPE (12 98/18 98)	NEVERMIND	290
49	—	BEE GEES ▲ POLYDOR [illegible]/UNIVERSAL (13 98/22 98)	BEE GEES GREATEST	83
50	—	METALLICA ▲ ELEKTRA [illegible]/EEG (11 98/17 98)	...AND JUSTICE FOR ALL	556

Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older titles. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

FORGET THE PLANE—how about the movie? One of the only international news stories outside of the music industry for the past couple of months has been about a U.S. military plane landing on Chinese turf. How does this affect music? Just ask composer **Conrad Pope**. His recent project, *Pavilion of Women*, due in May, has felt the political repercussions.

Pope was to break new ground by performing the work April 22 with **the Beijing Symphony Orchestra** at the film's world premiere. He was also set to perform this and other works May 4 at the Shanghai International Music Festival—the first time film music has ever been included at that festival. All of that, however, is on hold.

"It makes it more complicated," Pope says. "This was the first collaboration between Universal Studios and Beijing Film Studios. We were moving so closely together. They approached me for the score because **Lou Yan** [the film's star/producer] wanted a Western influence to the score. They view this as an international film. Through film music, scoring has become an international language. While tone of the dialogue between all of us hasn't changed—it's all very optimistic—there is no doubt art is taking a back seat to politics."

POPE

Pope's appearances are being rescheduled. Meanwhile, the score album to *Pavilion of Women* (Varese-Sarabande) is shining above the political hubbub. Much like the stunning *Crouching Tiger, Hidden Dragon*, *Pavilion of Women* infuses a Western score with traditional Chinese instruments and textures. The film is compassionate about a woman trying to escape the oppression of the ancient culture, and the score matches and mirrors the film's emotion. In fact, there are times when the music creates it.

Pope has a long history in the music of film. As an orchestrator he has collaborated with some heavy hitters, including **John Williams** *(Star Wars, Episode I: The Phantom Menace, Jurassic Park)*, **James Horner** (*Patriot Games*), and **Alan Silvestri** (*Stuart Little*).

"An orchestrator is really a human shorthand machine," he says with a laugh. "It's rewarding and exciting, but I do love when I get a chance to write and score my own material."

Pope was not the first choice for *Pavilion of Women* but appears to have been the best. "We did a replacement score," he reflects. "Yan was not happy with what she had for the film and enlisted my services. She wanted a more Western feel, since it is an international film. We had three weeks—and about as many dollars—to write, arrange, orchestrate, and record the soundtrack. It was grueling at times but always exhilarating."

Pope is immediately moving on to two very high-profile projects. First, he will be working again with Williams, orchestrating the score to the *Harry Potter* movie, which is being recorded in London with **the London Symphony Orchestra** at the newly renovated Abbey Road studios. He also has a stage musical ready to go into production titled *Even Change*. It examines the racial tensions in the USO during WWII and is heavily steeped in jazz and big-band music.

WHICH FINGER? Restless Records has released the soundtrack to the **Tom Green** movie *Freddy Got Fingered*. It is Green's brainchild, with him serving as the executive producer. The album places punk classics like "Problems" by **the Sex Pistols** alongside current tracks by **Green Day** and **Moby**. What emerges is an album that can satisfy Gen-Xers, Ys, and boomers, whether by remembering a radical adolescence or living through one now.

INDULGE ME, PLEASE: Many have wondered or complained about the lack of contemporary classical music either in the stores or on radio. Those complaining need to readjust their thinking and by doing so will see that there are hundreds of new classical albums released every year—film scores.

Scores today are handled by specialty labels or smaller divisions of majors. They don't get much, if any, airplay, and a composer's fame comes from loyalists or columns like this one. But remember, music we now herald as classical was merely commissioned for the media of the time. **Mozart** and his peers wrote scores to theatrical productions, ballets, live performance—the TV, film, and radio of their time. Now composers write for film and TV—the media of our time. In 200 years, chances are albums by **Britney Spears** and **'N Sync** won't be accessed for playback nearly as often as the little-sold and often-overlooked works by the people creating some of the most beautiful music of our time. Why composers constantly have to wonder whether or not their scores will end up on CDs is beyond this writer. Even a mediocre score can fill the car or house with better music than a bad pop album.

COSTA

(Continued from page 14)

rock, but at the same time, I was writing soulful songs with harmonies. We tried to find a way to blend the two."

Audiences got their first look at Costa when she performed on the last episode of HBO's *Chris Rock Show*, which aired last Nov. 24. According to Costa, Rock (a friend of Trenier) had heard several tracks from the album and wanted Costa to do the show, but she was still recording. Costa says of the coincidental meeting, "Right before his last show, we ran into him at a party, and he told us that we had to be on his last show, which was a week away."

As early word-of-mouth builds, Virgin is putting the finishing touches on Costa's marketing campaign. She launched a promotional tour of seven major U.S. markets April 17, including a stop at the Coachella Festival April 28 in Indio, Calif. She just returned from a multi-city tour in Europe. On the R&B end, Virgin has also released a mix-tape sampler courtesy of DJ AM.

Costa can also be heard on the soundtrack to the Ted Demme-directed film *Blow*. "Push & Pull," which also appears on her new album, is the only new song to appear on the soundtrack. "I had the music already, and then I met Ted and Amanda [Scheer-Demme]," Costa says of the song. "They were looking for the end song, and I saw the movie and was inspired to write the lyrics. It was one of the last songs we did for my album, so I was craving something to write about."

Although Virgin ships "Like a Feather" to all radio formats by mid-April, executives at the label know that they face an uphill battle. "The response [to the single] has run the gamut," says Michael Plen, Virgin senior VP of promotion. "[They range] from 'I know this song—it's a smash' to 'It's odd, different, left of center.' It's gone the complete spectrum."

That range of reaction doesn't trouble Plen. "We're building a career with Nikka," he says. "She is a career artist, much like the way Lenny [Kravitz] was on his first record. People didn't understand Lenny Kravitz on his first record. They thought he had a lot of influences, and nobody could pigeonhole him. We'll be servicing to all formats and trying to find people who appreciate it for their formats. I'd rather find *markets* that break her than just formats that break her."

KCRW Los Angeles has been playing tracks from *Everybody Got Their Something* since February. Costa also performed a live set with full band on the station's *Morning Becomes Eclectic*. To Nic Harcourt, the show's host and the creative music director for KCRW, there is "a fresh energy that comes through her music," he says. "A lot of stuff on radio now sounds the same—nothing pops. The first thing that struck me was that the sound jumps out and winks at you."

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Top 10 Favorite Artist Picks — April 13, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Brickfoot	Pop, Rock	21
2	Sylvia Tosun	Pop, World Beat	4
3	Christos	Pop, Dance	5
4	Alexz Johnson	Pop	29
5	Les	Hip Hop	8
6	The Gregg Edwards Band	Rock, Alternative	1
7	Elysium	Rock, Hard Rock	1
8	Kelly	Pop, Dance	1
9	Rock Stars	Hip Hop	7
10	P. T. Grimm	Weird	3

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received

Radio Play Favorite Song Requests — April 13, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Who's Your Daddy, Christos	Pop, Dance	4
2	Knowingly Confused, Redlyn	Alternative, Rock	2
3	Surprise Ending, Brickfoot	Pop, Rock	22
4	Backseat, Clove	Pop, Rock	10
5	Amuse, Wild Nine	Alternative, Hard	2
6	One Thing On My Mind, Mrs. Annthrob	Blues, Rock	2
7	Stanky On The Hangdown, Betty In Black	Funk, Rock	17
8	Quarta's Here, Quarta	Hip Hop, R 'n B	1
9	Knockout, Brickfoot	Pop, Rock	21
10	Storm Raging, Catherine Phoenix	Pop, Country	30

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

MARCUS

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MAY 5, 2001

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ▢ Albums with the greatest sales gains. a 2001, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	3	**BOND** MBO 467091/DECCA (17.98 CD)	BORN
2	NEW ▶		**RUSSELL WATSON** DECCA 468695 (17.98 CD)	THE VOICE
5	1	21	**NEW FOUND GLORY** DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
4	4	10	**TANTRIC** MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
5	5	2	**DJ SKRIBBLE** BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
6	26	2	**MARK LOWRY** SPRING HOUSE 42270 (11.98/15.98)	ON BROADWAY
2	3	2	**ALIEN ANT FARM** NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
5	5	20	**COLD** FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
9	19	4	**ANASTACIA** DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
10	3	2	**SONICFLOOD** GOTEE 72827 (15.98 CD)	SONICPRAISE
11	NEW ▶		**STEREOPHONICS** V2 27092 (13.98 CD)	JUST ENOUGH EDUCATION TO PERFORM
12	13	4	**CONJUNTO PRIMAVERA** FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
13	12	17	**PAULINA RUBIO** △² UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
14	11	12	**NICKEL CREEK** SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
15	10	51	**KEITH URBAN** ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
16	14	5	**MR. SHORT KHOP** HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP
17	22	21	**GOOD CHARLOTTE** DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
18	20	5	**SKRAPE** RCA 67935 (13.98 CD)	NEW KILLER AMERICA
19	15	5	**BANDA EL RECODO** FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
20	16	35	**SOULDECISION** MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
21	30	16	**BLUE MAN GROUP** BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
22	RE-ENTRY		**JERRY RIVERA** ○ ARIOLA 82955/BMG LATIN (10.98/15.98)	RIVERA
23	8	34	**ZOEGIRL** SPARROW 51734 (15.98 CD)	ZOEGIRL
24	25	22	**VICENTE FERNANDEZ** SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
25	31	3	**THE DAYTON FAMILY PRESENTS SHOESTRING** OVERCORE 2190/TVT (10.98/16.98)	CROSS ADDICTED
26	21	46	**RASCAL FLATTS** LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
27	35	2	**KIM BURRELL** TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
28	NEW ▶		**HALFORD** METAL-IS 85205/SANCTUARY (19.98 CD)	LIVE INSURRECTION
29	33	6	**NONPOINT** MCA 112364 (8.98/12.98)	STATEMENT
30	18	28	**AT THE DRIVE-IN** GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
31	24	25	**JAMIE O'NEAL** MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
32	3	2	**NICK CAVE AND THE BAD SEEDS** MUTE/REPRISE 48039/WARNER BROS. (17.98 CD)	NO MORE SHALL WE PART
33	NEW ▶		**5TH WARD WEEBIE** MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM
34	24	10	**LUPILLO RIVERA** SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
35	RE-ENTRY		**POWDERFINGER** REPUBLIC 549092/UNIVERSAL (8.98/12.98)	ODYSSEY NUMBER FIVE
36	RE-ENTRY		**GRUPOMANIA** UNIVERSAL LATINO 013815 (9.98/16.98)	MANIA 2050
37	35	4	**THE LIVING END** REPRISE 48063/WARNER BROS. (11.98 CD)	ROLL ON
38	46	3	**PETE YORN** COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
39	17	34	**STACIE ORRICO** FOREFRONT 25253 (11.98/15.98)	GENUINE
40	38	7	**BAD BOY JOE** WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
41	RE-ENTRY		**ST. GERMAIN** BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
42	29	24	**RACHAEL LAMPA** WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
43	37	5	**LFT CHURCH CHOIR/HEZEKIAH WALKER** VERITY 43157 (10.98/16.98)	LOVE IS LIVE!
44	RE-ENTRY		**SUM 41** BIG RIG/ISLAND 542419/IDJMG (12.98 CD)	HALF HOUR OF POWER
45	NEW ▶		**JEFFREY GAINES** ARTEMIS 751071 (17.98 CD)	ALWAYS BE
46	RE-ENTRY		**TIM JANIS** TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE
47	40	5	**OLO 97'S** ELEKTRA 62531/EEG (17.98 CD)	SATELLITE RIDES
48	NEW ▶		**KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES** WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
49	42	27	**KURT CARR & THE KURT CARR SINGERS** GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
50	41	10	**AZUL AZUL** △ SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

ESHAM RETURNS: Hip-hop artist **Esham** has been long established as a solo artist, having charted with several albums over the past few years. The former member of **NATAS** returns with his new solo set, *Tongues*, due for release June 19 on Overcore Records.

State Of Bliss. Detroit rock band Bliss 66 had its debut album, *Trip to the 13th*, produced by hitmaker Glen Ballard (Alanis Morissette, Dave Matthews Band). The album, due May 29 on Epic Records, features first single "Sooner or Later." Lead singer Cheyenne Goff says the band members are "very spiritual." Bliss 66 is currently on a U.S. tour.

Two of Esham's previous albums have been hits on the Top R&B/Hip-Hop Albums chart: 1996's *Dead Flowerz* reached No. 38, while 1997's *Bruce Wayne Gotham City 1987* got to No. 57.

Esham's strongest regional sales base is the East North Central Region, according to SoundScan. Both of the above albums found a place on the East North Central chart, as did his 1999 album, *Mail Dominance*, which reached No. 6.

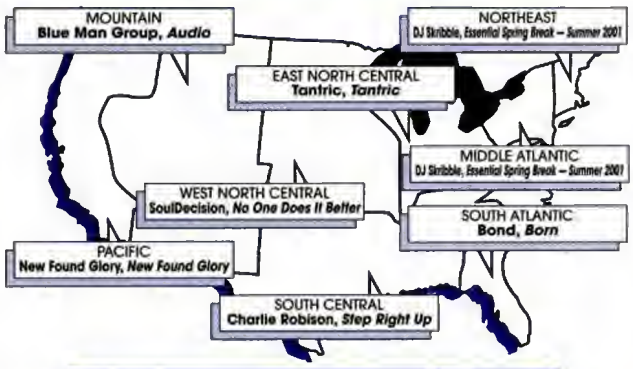
Esham will be a featured performer on the Warped and Watcha tours this summer. Tour dates include June 22 in Phoenix, June 29 in Los Angeles, June 30 in San Francisco, July 7 in Salt Lake City, July 11 in St. Louis, July 14 in Minneapolis, and July 18 in Nashville.

DOVES SOARING: Critically acclaimed British band **Doves** may be getting a second wind in U.S. sales for the album *Lost Souls* (Astralwerks/Virgin Records), released last year. The album's current single, "Catch the Sun," is picking up airplay on several modern rock stations around the U.S., including KWOD Sacramento, Calif.; WWVV Savannah, Ga.; WEQX Albany, N.Y.; and KNDD Seattle.

Lost Souls was nominated last year for the Technics Mercury Music Prize, which honors outstanding U.K. and Irish albums. MTV2 has been playing the video for "Catch the Sun."

Rank This. Ranking Roger (former member of '80s bands the English Beat and General Public) returns to the spotlight with his new solo album, *Inside My Head*, due May 15 on Paras Recordings. He describes the album—which mixes reggae, ska, dance, and pop—as "forward-thinking and positive."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

EAST NORTH CENTRAL

1. **Tantric** Tantric
2. **Russell Watson** The Voice
3. **Cold** 13 Ways To Bleed On Stage
4. **Bond** Born
5. **The Dayton Family Presents Shoestring** Cross Addicted
6. **New Found Glory** New Found Glory
7. **Alien Ant Farm** ANThology
8. **Mr. Short Khop** Da Khop Shop
9. **DJ Skribble** Essential Spring Break – Summer 2001
10. **Skrape** New Killer America

SOUTH ATLANTIC

1. **Bond** Born
2. **New Found Glory** New Found Glory
3. **Russell Watson** The Voice
4. **Tantric** Tantric
5. **Nickel Creek** Nickel Creek
6. **Huey Dunbar** Yo Si Me Enamore
7. **Rare Essence** Don It Old School Style: Live At Club U
8. **Cold** 13 Ways To Bleed On Stage
9. **Alien Ant Farm** ANThology
10. **DJ Skribble** Essential Spring Break — Summer 2001

ROOTS-ROCK REVIVAL: Veteran roots-rockers **the Radiators** are back with their new self-titled album, which was released April 24 on Rattlesby Records. The set was produced by **Jim Gaines (Santana, Journey)**.

The Radiators have embarked on a U.S. tour in support of the album, which will include a high-profile May 6 performance at the New Orleans Jazz and Heritage Festival.

Other tour dates are May 25 in Nashville, June 14 in St. Louis, June 16 in Chicago, June 29-30 in Minneapolis, July 1 in Milwaukee, and Aug. 26 in Chicago.

ORGANIC DANCE: **Organic Audio** (the stage name of British dance music artist **Andy Spence**) makes an impressive showing with the album *Last One Home*, released April 17 in the U.S. on Nettwerk America. The album, which came out in the U.K. on Tummy Touch Records, has earned rave reviews from critics. *Alternative Press* magazine named Organic Audio one of the "100 new bands you need to know in 2001" in its March issue.

Garces' 'Dare.' *Dare to Love* is the debut album of contemporary Christian singer Ileana Garces. Tha songstress has been honing her skills since she was a child, singing in church and as a backup singer on various albums. Garces says that *Dare to Love* (due May 29 on One Voice/Provident Music) is a message for people to "love again, even after we've been hurt."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ **RICKY IAN GORDON**
Bright Eyed Joy: Songs by Ricky Ian Gordon
PRODUCER: Tommy Krasker
Nonesuch 79626
Composer Ricky Ian Gordon's songs have been widely recorded, but *Bright Eyed Joy* is the first disc devoted entirely to his music—spare, piano-driven works that blur the line between opera and art songs, peppered with jazz-flavored dissonant chords. Here, Gordon sets verse by such writers as Langston Hughes, Dorothy Parker, and Edna St. Vincent Millay to music, deftly using his arrangements to augment the poems' emotional impact rather than compete with the texts. Gordon's musical influences are evident: The sultry arrangement for Hughes' "Love Song for Lucinda"—performed by Audra McDonald and Darius deHaas—is reminiscent of Gershwin's *Porgy and Bess*, while a wry interpretation of Parker's "Résumé" echoes Sondheim's flair for comic timing, which singers Judy Blazer and Chris Trakas exploit. Gordon is already esteemed by prominent performers, several of whom lend their voices to this disc; *Bright Eyed Joy* should make him a favorite with listeners, too.—*WH*

★ **JEB LOY NICHOLS**
Just What Time It Is
PRODUCERS: Jeb Loy Nichols, Wayne Nunes, and Ewan Pearson
Ryko/Rough Trade 10605
Dating back to his first release—1990's *No Easy Way* (with the Fellow Travellers, on Okra/Rough Trade)—Jeb Loy Nichols has always sought to reconcile the classic riffs of Memphis-style '70s soul with his love of Jamaican music. (Nichols' artwork adorns many reggae reissues on the Pressure Sounds label.) These passions unite in an unaffected, appealing manner on *Just What Time It Is*. One would have to reach back to Willie Mitchell's productions for the Hi label or to J.J. Cale's best solo albums to find an adequate comparison for the beguiling, deceptively laid-back atmosphere that Nichols conjures. The album opener, "Heaven Right Here," is an irresistible invitation to hang out in Nichols' backyard, and it sets the prevailing tone. Its verses are sung with a Caribbean lilt, as electric piano and programmed beats spar with Nichols' acoustic strumming, leading up to a perfect sing-along chorus. Though an instrument of limited range, Nichols' voice is possessed of wholesome charm and sufficient nuance to keep poignant numbers, such as "She Reminded Me," from lapsing into cliché. Every summer needs albums as good as this.—*RBH*

★ **ANASTACIA**
Not That Kind
PRODUCERS: various
Daylight/Epic 69948
After garnering critical and commercial success overseas, Anastacia finally hits stateside with her Daylight/Epic debut. *Not That Kind*, originally scheduled for release more than a year ago, mixes up pop, dance, rock, and R&B. The title track is a prime example of the songstress' ability to blend these various genres into her own sonic joyride—as is the funky, spunky "I'm Outta Love," which moves and grooves with a spirit all its own. Despite the preponderance of uptempo tracks, the New York native also knows how to knock out the power ballads, such as "Who's Gonna Stop the Rain" and "Late Last Night." Unfortunately, the singer's eclectic sound may work against her with those who look to easily categorize artists in one genre. Having been revised, with the addition of four new tracks, *Not That Kind* still spotlights a diva on the rise.—*RH*

G. LOVE & SPECIAL SAUCE
The Electric Mile
PRODUCERS: Chris D'Benedetto, Michael Barbiero, and G. Love & Special Sauce
Okeh/Epic 31420
On his fifth and most confident album yet, G. Love continues marrying rootsy blues with modern influences in the church of hip-hop; this time out, he adds touches of classic rock and psychedelia, among other references. The opening track, "Unified," shows G. Love going to Jamaica; over a bouncy ska rhythm, he chants a socially conscious plea for one-world unity (only to conclude that "the world is not ready"). From there he moves to New Orleans, with creeping funk that recalls Dr. John's "Walk on Gilded Splinters." On "Night of the Living Dead," Zeppelin meets zydeco before the tune lurches into a Jerry Garcia-like pop tune that evokes the Dead of the song's title. "Hopeless" finds G. Love rapping defiantly over a rock track that suggests Jefferson Airplane with a vaguely Indian slant. And the closing "Sarah's Song" is a straight bluegrass love song, complete with pedal steel. Young fans will no doubt gravitate to "Parasite," on which G. Love's swaggering rap cuts across an organic Beastie-Boys-imitating-the-Meters-style jam of B-3 organ and loopy guitar. There's a lot of meat on this record, and G. Love serves it with effortless, streetwise flair.—*SA*

LLOYD COLE & THE NEGATIVES
The Negatives
PRODUCER: Lloyd Cole
March 60045
During the '80s, Lloyd Cole was the thinking-teen's heartthrob, effectively waxing sensitive and poetic over jangly guitar-pop melodies. Although he has hardly been dormant since then—putting out some edgy early-'90s solo discs—Cole hasn't offered anything nearly as sweet or as accessible as his work with the Commotions until forming the Negatives. With this new band (which features Jill Sobule and former Dambuilders bassist Dave Derby), Cole is once again playing the brooding romeo, proving that he still has a flair for crafting clever (and often more than that) love songs. That said, little of *The Negatives* sounds like contemporary radio fodder. Rather, it's the kind of album that Cole die-hards will warmly embrace. With a little luck, that will spill over into the mainstream and develop some deservedly positive word-of-mouth. Distributed by At-Source/WAR.—*LF*

(Continued on next page)

SPOTLIGHT

ULTRA NATÉ
Stranger Than Fiction
PRODUCERS: various
Strictly Rhythm 335
Since debuting on dancefloors with "It's Over Now" 12 years ago, singer/songwriter Ultra Naté has made a conscious effort to break down the borders that have separated club music from R&B and pop. On the artist's fourth album, the sterling *Stranger Than Fiction*, a variety of dancefloor rhythms—encompassing house, 2-step, disco, and drum'n'bass—become one with elements of alt-leaning pop and acoustic soul. By being musically inclusive and adventurous, Naté has created a sublime aural experience. Helping her push the musical envelope is a stellar lineup of producers, songwriters, and musicians, including Lenny Kravitz, Nona Hendryx, N'Dea Davenport, Arnthor & Bloodshy, Nick Nice & Anders Barrén, Attica Blues, Gerry Deveaux, 4-Hero, and Brian Alexander Morgan. Highlights include "Ain't Looking for Nothing," "Get It Up (The Feeling)," "Desire," "Eternal," "Breakfast for Two," and "Ghost," a touching tale of optimism.—*MP*

SPOTLIGHT

STEVIE NICKS
Trouble In Shangri-La
PRODUCERS: various
Reprise 47872
Nicks' first solo set in five years positions the rock legend as this year's comeback equivalent to Carlos Santana. Offering her strongest material since her 1982 landmark, *Bella Donna*, Nicks is radiant as she vamps through guitar-charged rockers that deftly balance her signature poetry with sticky pop hooks. While much ado will be made of the glittery guests on *Shangri-La*—including Sheryl Crow (who also produced five cuts), Macy Gray, Sarah McLachlan, and Natalie Maines of Dixie Chicks—none pulls the listener's ear away from Nicks. Rather, they quietly complement her, seemingly approaching the set as fans paying homage. Radio programmers are embracing the fine first two singles, "Planets of the Universe" and "Every Day," although there are even better tunes: the white-knuckled anthem "Fall From Grace," the sweetly introspective "It's Only Love," and the elegant, piano-laced ballad "Love Is." A stellar return for a true rock original.—*LF*

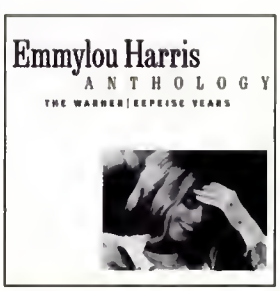
SPOTLIGHT

DESTINY'S CHILD
Survivor
PRODUCERS: various
Columbia 61063
More than just survive, the ladies of Destiny's Child still seem primed to thrive atop the charts with their latest album, *Survivor*. Two years, three extricated members, and more than 7 million album sales after the sophomore *The Writing's on the Wall*, Beyoncé Knowles, Kelly Rowland, and Michelle Williams seem to have weathered the storm and are none the worse for wear. The album's title track—and lead single—proves just that with its in-your-face lyric and dramatic production, courtesy of Knowles. Other uptempo gems include "Bootylicious," the radio-ready second single, and "Nasty Girl." Known for their danceable ditties, the Houston-based trio also offer some beautiful ballads. The lush "Dangerously in Love" and "Emotion," a cover of the Samantha Sang classic, both evoke the group's depth. The trio even tackles the hot-button topic of domestic violence and abuse on "The Story of Beauty."—*RH*

VITAL REISSUES®

GRAM PARSONS
Sacred Hearts & Fallen Angels: The Gram Parsons Anthology
COMPILATION PRODUCERS: James Austin, Patrick Milligan, and Gary Stewart
Rhino R2 76780
The influence of Gram Parsons has never waned, even in the nearly three decades since his untimely death in 1973. Forty-six of these reasons are compiled in this two-disc anthology, the first to encompass his entire career, from his groundbreaking work with the International Submarine Band and his membership in the Byrds and the Flying Burrito Brothers to his final solo recordings. The set includes classic originals that have been covered by everyone from Elvis Costello ("Hot Burrito #1") and Yo La Tengo ("How Much I've Lied") to Whiskeytown ("A Song for You") and the Cowboy Junkies ("Ooh Las Vegas"). That's not to mention Emmylou Harris, Parsons' star protégé and duet partner, who is well-represented on such late-career cuts as "Love Hurts," "Ooh Las Vegas," and "In My Hour of Darkness." Unissued tracks and alternative versions are also included. Altogether, the collection shows how Parsons did much to make it OK for rockers to like country music, paving the way for any number of more successful but lesser country/rock acts. Indeed, from the soulful evidence here, it's easy to hear why he has maintained his hold on succeeding generations of alt-country fans.—*JB*

EMMYLOU HARRIS
Anthology: The Warner/Reprise Years
COMPILATION PRODUCER: Patrick Milligan
Rhino R2 76705
Retrospectives like this two-disc, 44-song anthology usually culminate a celebrated artist's career, but 1999 Billboard Century Award honoree Emmylou Harris' tenure is going stronger than ever with her recent Nonesuch album, *Red Dirt Girl*. And that only makes this Rhino set more timely. While not as complete as the 1996 three-disc boxed set *Portraits*, it effectively traces the angelic country singer's output from when she was the "Blue Kentucky Girl," to use the title of her 1979 country hit. All the other ethereally beautiful hits are here—including the prized duets with Roy Orbison ("That Lovin' You Feelin' Again") and Don Williams ("If I Needed You"), as well as the Harris/Dolly Parton/Linda Ronstadt *Trio* version of "To Know Him Is to Love Him." Collectors will also appreciate the inclusion of tracks that heretofore haven't been available domestically on CD, such as B-sides "Fools Thin Air" and "Precious Love." Since the set's contents are from Harris' own recordings, her important contributions to mentor Gram Parsons' discs are missing. But this early Harris career gap is bridged in the aforementioned contemporaneous Parsons anthology from Rhino.—*JB*



CONTRIBUTORS: Scott Aigea, Bradley Bambargar, Jim Basaman, Laila Cobo, Larry Flick, Rashuan Hall, Richard B. Henderson, Wayne Hoffman, Michael Paolatta, Philip van Vlack, Ray Waddell.
SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from previous page)

COUNTRY

▶ TIM McGRAW
Set This Circus Down
PRODUCERS: Byron Gallimore, James Stroud, and Tim McGraw
Curb 78711
While Tim McGraw has hinted at a more rootsy, aggressive approach for his seventh Curb album, *Set This Circus Down* is largely populated with the type of slick, radio-friendly material that made him a country superstar. McGraw can ride non-threatening, lightweight material, such as the overwrought "The Cowboy in Me" and ultra-contemporary "Telluride" to the top of the charts without breaking a sweat, and the reflective, midtempo title cut is a perfect match for both his life and abilities. But when McGraw takes chances, he soars. Highlighted by spirited production and nifty chord changes, "Angel Boy" examines spirituality, and McGraw's hangdog delivery on the rootsy "Forget About Us," while certainly derivative of Bruce Springsteen, is nevertheless effective. "Let Me Love You" smolders, propelled by a sturdy guitar workout. But the record's peak is on the Bruce Robison-penned "Angry All the Time" (with harmony vocals by Faith Hill), on which McGraw showcases some of his finest skills as an interpreter to date. It's on this stellar cut that he earns his superstar stripes.—***RW***

HAYSEED DIXIE
A Hillbilly Tribute to AC/DC
PRODUCER: not listed
Dualtone 803020
Recognizing the *obvious* connection between Aussie arena rockers AC/DC and bluegrass music, Hayseed Dixie rambles wildly through the best-selling band's best-known material. Often hilarious, the concept works better than one might expect, with mandolins, fiddles, dobros, banjo, and acoustic guitar tackling AC/DC's "three chords and a cloud of dust" approach. "Highway to Hell" is a peppy ditty, and, in the Hayseeds' hands, "You Shook Me All Night Long" is a relaxed backporch anthem that thematically transcends borders both musical and geographical. Cerebral exercises like "Let's Get It Up" and "Big Balls" should go over like gangbusters at keg parties, a rousing chorus of "oinks" punctuate a thumping take on "T.N.T.," and the deep sentiment of "Back in Black" thrives in an acoustic setting. Whoever these guys are, they can pick like bandits, and while it's hard to imagine how this project was ever green-lighted, it's still a heck of a lot of fun.—***RW***

JAZZ

★ NICHOLAS PAYTON
Oscar Louis
PRODUCER: Nicholas Payton
Verve 314 549 418
Louis Armstrong not only set the benchmark for jazz soloing for all who would follow—he also made sure everyone around him had a good time. On his sixth album, young New Orleans trumpeter Payton salutes Satchmo with a musical love letter that will shock some purists, as it pushes the envelope and eschews the predictable. Paying tribute in spirit rather than in style, Payton extends his arranging skills while serving up a platter that's as exuberant as it is adventurous. For the dancers in the house, there's a hefty dose of Cuban salsa mixed in with the brassy bop. "Hello, Dolly!" opens with a Peanuts-style piano cadence, then turns into a soft bed of horns before morphing into a hard Latin shuffle. Payton augments his fiery but lyrical trumpeting with his vocal debut, airing an understated, clear-voiced tenor. When he needs a saucy growl, he calls on Dr. John, who makes several appearances, including a duet with Dianne Reeves. Toward the end, things get more straightforward: "Tiger Rag" updates the second-line stomp, "West End Blues" includes a familiar horn quote along with the bluesy B-3 organ. The album's centerpiece is the title track, a Payton original—a bluesy ballad in which Payton's horn rings out with a delicacy that would've made Pops proud.—***SA***

★ KERMIT RUFFINS
1533 St. Philip Street
PRODUCER: Tracey Freeman
Basin Street Records 0103
Unlike Nicholas Payton, who honors Armstrong's influence without imitating his style, Crescent City trumpeter Kermit Ruffins invokes the ghost of Satchmo with everything he plays. From first note to last, this is a joyful ode to New Orleans tradition—all bouncy swing and slap-happy charm. You can hear the smile and wink in Ruffins' sandpaper croon, just as in his hero's. Except for a kazoo solo on "Tillie" and the occasional jazzbo scat, there's nothing hokey about this collection of old standards and a couple of Ruffins originals. It's a loving, soulful example of the sounds you can hear any night of the week in New Orleans. Only trombonist Corey Henry from Ruffins' touring band makes this session; the rest of the players are an all-star assemblage of Big Easy session cats (but Ruffins more than holds his own on his horn). For those in search of a blast from the past, this is it. Contact: 504-482-0002.—***SA***

LATIN

LISSETTE
Lissette En Vivo!
PRODUCER: Lissette
Latinum Music/DLN Distribution 94911
In a career that spans more than 25 albums, Lissette had, until now, never released a live album. *Lissette en Vivo!* seeks to remedy this by including two full-length CDs that contain three greatest-hits medleys. The wealth of material is admirable, as is Lissette's consistently strong voice and her range of emotions. *En Vivo!* also serves as a sort of musical map of Latin pop from the '70s to the '90s, with material that ranges from corny to incisive. The unevenness has to do with trying to fit such an extensive, productive career in one package. Lissette fans will consider this to be an almost definitive collection, but neophytes might be overwhelmed.—***LC***

WORLD MUSIC

★ RADIO TARIFA
Cruzando el Río
PRODUCERS: Vincent Molino, Benjamin Escorizá, and Fain S. Dueñas
World Circuit/Nonesuch 79629
Tarifa is the southernmost point on the Iberian peninsula, making it the key point between Europe and Africa. The band name Radio Tarifa is a recognition of this proximity and the musical influences that have flowed back and forth between North Africa and Spain for a thousand years. The sound of the Tarifa trio—Vincent Molino, Benjamin Escorizá, and Fain S. Dueñas—feeds off Moorish, Jewish, African, and flamenco traditions, with the instrumentation encompassing everything from bagpipes and electric guitars to the African balafon, Moroccan banjo, lute, and *darbuka*. From this blur of influences and medieval-to-modern instruments comes truly exhilarating music. The dynamic polyrhythms of "Patas Negras" (including the dancing feet of Joaquin Ruíz), the Gypsy spontaneity of the title track (a tango from Málaga, Spain), and the irresistible vitality of the flamenco Columbiana number "Osú" spark the imagination and mirror the Mediterranean exoticism that's the ruling vibe of this extraordinary album.—***PVV***

★ RASHA
Let Me Be
PRODUCER: Patxi Pascual
Nubenegra 1103
Rasha's captivating voice takes a modernist excursion with *Let Me Be*. The Sudan-born singer's recording career took off in 1998 with the release of *Sundoniyat*, a debut that leaned heavily on traditional Sudanese music and was a hit in Europe. *Let Me Be* is a marked departure from that style. The musical arrangements borrow freely from blues, jazz, and pop styles—more Europop than world-beat—and less from North African styles and rhythms. Rasha wrote the lyrics for all 11 songs, and her main preoccupation is the state of her homeland. "Ummi" is very much in the Arabic modal style, but it's an exception. The bluesy vibe of the defiant title track, the pop arrangements of "Bloody Kingdom," the feminist cautionary tale "My Girl," and the flamenco-jazz groove of "Ash'ab"—another angry lyric couched in a deceptively pleasant arrangement—are more typical of the musical sensibility that defines *Let Me Be*.—***PVV***

BLUES

DEBBIE DAVIES
Love the Game
PRODUCER: Duke Robillard
Shanachie 9030
This is Debbie Davies' sixth album—her third for Shanachie—and at this juncture, *Love the Game* can be taken as a résumé of not only what Davies has to offer as a blues player but what lies beyond her abilities (and those of many contemporary blues artists). She is, first and last, a guitarist. Everything else she does—singing, writing tunes—is the byproduct of having to front a band. The slow blues "Down in the Trenches" is a prime example of the problems here: The groove is there, but the song, an original number, is a string of clichés; the lead guitar is both tasteful and articulate, but Davies' vocal is ordinary; she would come off better behind a strong singer. "Can't Find the Blues," another Davies original, offers the same upside and downside. Her best material usually comes from other writers, such as "Was Ya Blue," written by Don Castagno, her drummer, or when she collaborates on tunes with Castagno, as on "I'm Just Your Fool."—***PVV***

CLASSICAL

★ MASTERPIECES FOR OBOE
Lajos Lencsés, oboe; Stuttgart Radio Symphony Orchestra/Sir Neville Marriner, Bernhard Güller, Uriel Segal, Werner Andreas Albert
PRODUCERS: Peter Laenger, Andreas Priemer, and Wolfgang Rothe
Hänssler Classic 93.026
The latest in Hänssler's "Faszinationmusik" line of Southwest German Radio recordings, this set of broadcast performances taped from 1982-97 goes beyond its mildly generic title to offer some ravishing and rarely heard music. The disc indeed features masterpieces for oboe but not the usual suspects, instead ranging far and wide—from Frenchman Charles Koechlin's post-Ravelian Nine Movements for Oboe and Piano (1942) and Richard Strauss' nostalgic Oboe Concerto ('45) to Bernd Alois Zimmerman's acerbic Concerto for Oboe and Small Orchestra ('52) and Benjamin Britten's orchestration of "The Lute Song" from his opera *Gloriana* ('54). Celebrating 30 years with the Stuttgart Radio Symphony this spring is soloist Lajos Lencsés, who negotiates the varying idioms with lyrical aplomb. Among many highly accessible, alluring moments here are the songful slow items in the Koechlin set and the gravely beautiful Britten piece. The German Hänssler label is distributed in the U.S. by Collegium and in the U.K. by Select.—***BB***

ON ★ STAGE

LOVE, JANIS
Conceived and directed by Randal Meyer
Village Theater, New York

Janis Joplin was such a big star that it now takes two women to fill her shoes.

In the off-Broadway show *Love, Janis*, the eponymous role has been split in two. A speaker reads aloud from letters that Joplin wrote to her parents, alternating with a singer who performs nearly 20 songs associated with the star.

The idea is to depict the two sides of Joplin's life, her private and her public faces. But this isn't always successful; together, the two halves add up to less than a coherent whole. And when both performers take the stage at the same time, in identical costumes—feathers in their hair, rose-colored glasses on their noses—it can look like a psychedelic drag show.

Catherine Curtin, sitting, and Cathy Richardson in *Love, Janis*.

Catherine Curtin reads the letters—dating from Joplin's rise to stardom in the mid-'60s until her death in 1970 of a drug overdose—adding segments from interviews to flesh out the story. The magnetic Curtin keeps Joplin's contradictory traits intact: She is shy but ambitious, awkward yet poised, cocky but insecure.

Although the letters leave gaps in Joplin's life story, they lend the show a warm, personal perspective. When she drops out of college and moves to San Francisco to audition for a band, Joplin writes, "I'm not at all sold on the idea of becoming a poor-man's Cher." Just a few years later, though, she boasts that she has become "the Barbra Streisand of the hippies." Despite Joplin's growing renown, the intimate details of the letters show that she remains down to earth; who could imagine the star asking her parents for a Betty Crocker cookbook for Christmas?

If the narrative gives the audience some insight into Joplin's personal life, it's the music that gets people clapping in their seats. Cathy Richardson takes the role of Joplin the singer. (To mitigate the vocal strain of singing like Joplin every night, Richardson alternates performances with Andra Mitrovich.)

Backed by an energetic rock band, Richardson faces the Herculean task of performing as Joplin did, without falling into the trap of simple impersonation. Richardson's voice is strong enough to carry the songs, but it's not quite right: It's too pretty and lacks the bluesy grit of Joplin's growl. A charismatic stage presence, Richardson skillfully mimics Joplin's body movements, but comes across as too studied and deliberate—quite the opposite of Joplin's un-self-conscious, passionate presentation.

In some ways, it is more important to capture Joplin's energy than to match her look, voice, or gestures. Curtin understands this instinctively. Richardson gets it right when she plays autoharp and sings "What Good Can Drinkin' Do," and she blows the audience away in the Act I closer, "Ball & Chain." Elsewhere, though, Richardson seems more concerned with hitting the right notes than with what's going on inside.

The real Joplin had other priorities, as is evident on the *Love, Janis* companion album. (Not a true cast album, Columbia/Legacy's recording features Curtin reading the same letters she reads onstage, but the songs—the same set as the stage show—are the originals by Joplin.) Some vocal tracks suffer from hiss and feedback, the musicians aren't always in tune, and Joplin's singing is less consistent than nostalgic fans might like to remember. But Joplin's spirit shines through, with a power and raw honesty that the live show can't match.

Late in Act II, an unseen interviewer asks Joplin if she sings from her diaphragm. The singer, who never had "proper" voice training, replies, "I sing from my mouth!" Truth be told, though, the real Joplin sang from her gut, from a place deep within. *Love, Janis* may reveal a piece of Joplin's heart, but, as the companion album shows, only Joplin's own voice can reveal her soul.

WAYNE HOFFMAN

BOOKS: Send review copies of books pertaining to artists or the music industry to **Bradley Bambarger**, Billboard, 770 Broadway, New York, N.Y. 10003

SINGLES

EDITED BY CHUCK TAYLOR

POP

DEEP BLUE SOMETHING She Is (3:29)
PRODUCER: Charles Fisher
WRITER: not listed
PUBLISHER: not listed
Aezra Recordings 4006 (CD promo)
In the bountiful land of '90s one-hit wonders, Deep Blue Something took its rightful place with the memorably kitschy "Breakfast at Tiffany's," a top five hit on The Billboard Hot 100 in 1996, with crossover success at modern rock and AC. Here, the foursome attempts to rekindle interest with "She Is," a witty pop/rock anthem on indie Aezra Recordings. (The band was formerly signed to Interscope.) Lead singer Todd Pipes lends his vulnerable vocal style to a clever lyric that summarizes, "Can't you see that she and me are the way things should be?" Overall, the track shows the same kind of muscle that "Tiffany's" did: a hooky chorus, savvy writing, and instrumentation that fits the bill for modern rock and adult top 40 stations. For information, contact Trevor Lane at trevor@mvpent.com.—*CT*

MULBERRY LANE Yo-Yo (3:30)
PRODUCERS: Dow Brain, Brad Young
WRITERS: Mulberry Lane, D. Brain, B. Young
PUBLISHER: not listed
Refuge Records/MCA 25346 (CD promo)
On Mulberry Lane's debut effort—1999's *Run Your Own Race*—the sisterly quartet offered promise with delightful adult pop nuggets like "Harmless" and "Just One Breath." Those songs soared with resplendent harmonies and a real vision to raise the bar in the pop arena. What happened? Two years later, the act has been so gruesomely derailed that you have to wonder how this track ever made it out of the studio, much less into a radio single. "Yo-Yo" is a gimmicky track that sounds like a leftover demo from an '80s dance act that never quite made it to the record bins. The vocals are entirely generic, the hook as annoying as a car alarm that won't stop, and the lyric—which rhymes "yo-yo" with "know-know"—is an embarrassment that would make the girls' mother blush in shame. To make matters worse, the photo on the promo single fashions these women as harlot bimbos, a far cry from the dignity and verve they projected last time around. There's a lesson here: Trust your own instincts. Whoever guided the girls of Mulberry down this lane should be flogged. The future doesn't look any better: Their forthcoming album is titled *Fabu*. Ugh.—*CT*

R & B

AALIYAH We Need a Resolution (4:02)
PRODUCER: Timbaland
WRITERS: T. Mosley, S. Garrett
PUBLISHERS: Herbalicious Music, Black Fountain Music, Virginia Beach Music, Warner/Chappell Music, ASCAP
Blackground 1B164 (CD promo)
While Aaliyah has been snapping up movie roles left and right, she hasn't forgotten her musical roots. On "We Need a Resolution," the lead single from her forthcoming self-titled album—her first in five years—the young star teams with longtime collaborator Timbaland to offer a futuristic-sounding ditty, complete with reversed samples and a staccato backbeat. Lyrically, the track takes on the familiar tale of a relationship on the rocks, while Aaliyah's light but direct delivery complements the hectic-sounding track well. All in all, the song sounds like classic Aaliyah. That's not necessarily a bad thing, but the mammoth success of her last single, the No. 1 "Try Again," may leave listeners looking for a little more growth and variety. With roles in Anne Rice's recently wrapped *Queen of the Damned* and the sequel to *The Motrix*, the songstress certainly isn't leaving the spotlight anytime soon. But let's hope that in time she develops her sound as savvily as she has her acting résumé.—*RH*

COUNTRY

▶MARK WILLS Loving Every Minute (4:14)
PRODUCER: Carson Chamberlain
WRITERS: T. Shapiro, M. Criswell, M. White
PUBLISHERS: Sony/ATV Songs, Wenonga Music, BMI, Zomba Music, ASCAP
Mercury 02118 (CD promo)
For a little while, Mark Wills seemed in danger of becoming the poster boy for sad, sensitive ballads. That's not to say it wasn't working for him. After all "Wish You Were Here" and "Don't Laugh at Me" were big hits, but Wills really couldn't afford to tread that path for much longer without a backlash. With this single from his forthcoming Mercury album, he heads down a new road, with a muscular power ballad that blends crunchy pop production elements with country fiddles to good effect. The song is an ode to the power of love and its ability to suspend time. Wills turns in a winning performance, and it's a solid song. But in some ways, it sounds like something that's been heard before. It's almost as if he's trying too hard to fit in with today's country-radio-friendly formula instead of breaking free and forging a unique identity. That's not to say this isn't a good record. It just isn't as good as Wills could be.—*DEP*

LILA McCANN Come a Little Closer (3:25)
PRODUCER: David Malloy
WRITERS: T. Marty, P. Douglas, J. Sherrill
PUBLISHERS: Monkids Music/Lil-Stratton Songs, SESAC; Curb Songs/Charlie Monk Music/Mick Hits, ASCAP
Warner Bros. 100569 (CD promo)
This is the first single from Lila McCann's third album, *Complete*, due from Warner Bros. in June. Now 19 and living in Los Angeles, McCann displays greater confidence than on her initial outings, but she still maintains an appealing girlish exuberance on this uptempo tune. David Malloy's production is light and vibrant, letting McCann's vocals lead the charge. Lyrically, the song is pretty lightweight, just a come-hither lyric about getting closer in a relationship. But the chorus will have people singing along by the second listen, and programmers will likely gravitate to the song's tempo and the buoyancy in McCann's performance.—*DEP*

SPOTLIGHT

AERDSMITH Just Push Play (3:50)
PRODUCERS: Steven Tyler, Joe Perry, Marti Frederiksen
WRITERS: S. Tyler, M. Hudson, S. Oudas
PUBLISHER: April Music, ASCAP
Columbia (CD promo)

AERDSMITH Fly Away From Here (4:23)
PRODUCERS: Steven Tyler, Joe Perry, Mark Hudson, Marti Frederiksen
WRITERS: M. Frederiksen, T. Chapman
PUBLISHER: Blackwood Music, BMI
REMIXER: Mike Shipley
Columbia 18717 (CD promo)
These two tracks from Aerosmith's platinum *Just Push Play* epitomize the long-standing band's sound at this stage of the game: old-school rock enlivened with modern production values on one hand and super-slick, chart-hogging power ballads on the other. "Play" is a tried-and-true rocker, highlighted by Joe Perry's gritty riffs and Steven Tyler's trademark staccato phrasing. Studio effects and the occasional vinyl scratch don't detract from a fun cut, evoking the late-'80s favorite "Rag Doll"; it's likely to soar at mainstream rock. "Fly Away From Here" is the kind of inflated ballad these guys knock out in their sleep, but it seems a sure thing at top 40, where previous single "Jaded" was a quick hit. The obvious comparison is to 1998's across-the-board chart-topper "I Don't Want to Miss a Thing." There's little here we haven't heard many times in recent years from Aerosmith, right down to the swelling strings, generic escapist lyrics, and Tyler's high-register vocal blasts. In any case, on both formats, this band is going to be blaring from radios throughout the summer, as it hits the road for a 60-date tour June 6.—*JC*

ROCK TRACKS

FINLEY QUAYE Spiritualized (3:36)
PRODUCERS: Kevin Bacon, Jonathan Quarmby, Finley Quaye
WRITER: F. Quaye
PUBLISHER: EMI Blackwood Music Inc., on behalf of EMI Music Publishing, BMI
REMIXERS: François K, Rob Rives
Epic 16446 (CD promo)
The first single from Finley Quaye's long-awaited second outing, *Vongnard*, refocuses the artist's fortes into a new direction. On his last set, 1997's *Maverick o Strike*, Quaye was hailed for his ability to transcend the boundaries of diverse genres; the single "Sunday Shining" alone combined an indie-rock sound with Quaye's reggae vibes and a lot of horns, as well as a lyric borrowed from Bob Marley. "Spiritualized" mixes up some of the same ingredients to create a new sound; it's hard to label this peppy nugget, as harmonica stylings sit alongside funky horn lines atop the funky bassline and guitar licks. Quaye's mellow, somewhat-deadpan vocals ride the sparing melody effortlessly. On the B-side, the Vibin' Vocal mix slows down the vocals over a house track; without the originals' manic instrumentation (save for the occasional electric guitar), Quaye's low-key vocal stands out even better. Despite some love at modern rock and MTV, "Sunday Shining" never got all the attention it deserved. Maybe this one will do it.—*EA*

JEFFREY GAINES In Your Eyes (5:00)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Artemis 87 (CD promo)
Throughout the 1990s, singer/guitarist/songwriter Jeffrey Gaines made quite a name for himself among critics via his honest lyrics and passionate live performances. Widespread appeal has taken a little longer, but Gaines is almost there with this live cover of Peter Gabriel's 1986 hit—still a radio perennial itself. This version comes from a live appearance on Philadelphia noncommercial triple-A WXPN, which has been spinning the track since, and the buzz has spread to hot ACs in New York, Boston, and San Francisco. Gaines takes the song in a new direction in this '92 performance, featuring only the singer and his strumming. Standing in contrast to Gabriel's polished recording, the simplicity of the production is far overshadowed by Gaines' emotional performance. Also included is a studio recording from Gaines' new album, *Always Be*, released April 10, on which his voice even sounds like Gabriel's at times. Judging by the regional successes, this single should be the one to make national noise for Gaines.—*EA*

DANCE

BRICE Close Your Eyes (no timing listed)
PRODUCER: Ford
WRITER: not listed
PUBLISHER: Whooping Crane Music Inc., BMI
Streetbeat 082 (CD single)
It's been a year since Miami native Brice first broke onto the scene with a cover of the Bronski Beat dance classic "Small-town Boy," a fitting debut song for a guy with such ultra-high pipes, easily nailing the high notes as well as Jimmy Somerville did some 15 years earlier. This time around, Brice goes for the electro-free-style/trip-hop vibe, achieving a remarkably similar sound to Sonique's hits of last year. Vocals are pleasant and airy, fitting together with the upbeat syncopation. The a cappella version is a cool bonus, though it backfires—without the mask of instrumentation, the background vocals are painfully off pitch at times. The warped-record, in-and-out-of-tune effect works for a sample in Daft Punk's "One More Time," but in this age of Pro Tools, you don't hear this kind of thing anymore, and that's generally a good thing. Various remixes augment the cut.—*EA*

THUNDERPUSS FEATURING LATANZA WATERS Stand Up (3:57)
PRODUCERS: Thunderpuss
WRITERS: D. Bullock, L. Waters, V. Michell, K. Nance, A. Barnell
PUBLISHER: Ghetto Thinking Music, ASCAP
REMIXERS: Thunderpuss, E-Smoove
Tommy Boy Silver Label 2221 (CD promo)
With January's "Papa's Got a Brand New Pigbag," Thunderpuss—Chris Cox and Barry Harris—joined the cadre of remixers who produce their own records, a group ranging from Frankie Knuckles to Peter Rauhofer. For the second single, "Stand Up," Cox and Harris re-create the 1996 Love Tribe club smash from Latanza Waters' a cappella rendition. Aside from the fine vocals, which have been time-compressed but otherwise left alone, Thunderpuss has essentially created a new track from the ground up with its signature edgy sound; the duo even adds an extended piano solo on the dub. The original Love Tribe version was based on a sample from the 1979 Machine dance classic "There but for the Grace of God Go I," yet it kept its sound contemporary. So it's only appropriate that E-Smoove's mix goes in the opposite direction from Thunderpuss', adding an authentic-sounding and alluring disco sound to the track.—*EA*

SLAM VERSUS U.N.K.L.E. Narco Tourists (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Soma 100 (CD promo)
Scottish indie label Soma celebrates its 100th release with "Narco Tourists," a collaboration yielded from the teaming of U.K. production squads Slam and U.N.K.L.E. "Tourists" builds an entire instrumental track around a simple melody, throwing in some flanging guitar and continually building the melody until it hits the breakdown. The cut can get a little repetitive, so it's fortunate that each camp contributes a remix of its own, giving some variety to round off the single. Slam picks up the pace, losing most traces of the original song in the upbeat electronica. With its own darker remix, U.N.K.L.E. throws back to the act's trip-hop roots, dropping the tempo and adding an industrial feel. The dynamic track cuts from one phase to the next, switching drum beats and adding vocal clips and other percussive sounds to give a grittier, harder flavor to the song.—*EA*

RAP

THA LIKS The Best U Can (3:39)
PRODUCERS: the Neptunes
WRITER: not listed
PUBLISHER: not listed
Loud 4488 (CD promo)
Although the name may have changed, the taste remains the same for Tha Liks, formerly Tha Alkoholiks. Team members Tash, E-Swift, and J-Ro have been highly regarded on the West Coast rap scene for years, with such classic sets in their repertoire as *21 & Over* and *Coast II Coast*, but they have yet to achieve much commercial success. Their career could take a decisively upward turn with their fourth effort, *X.O. Experience*, which features "The Best U Can" as its lead single. The trio has teamed with producers du jour the Neptunes, and the combination of the trio's laid-back style and the Neptunes' otherworldly production makes for an appealing confection. It seems that this production team has the Midas touch these days—and they certainly seem to have their hands everywhere. That extra push may prove to be just what Tha Liks need to finally get the attention they deserve at radio.—*RH*

NEW & NOTEWORTHY

WILLA FORD I Wanna Be Bad (3:04)
PRODUCERS: Brian & Josh
WRITERS: W. Ford, KNS
PUBLISHER: not listed
Atlantic 300471 (CD promo)
Long before this debut song was even burned to CD, Amanda Williford (aka Willa Ford) had amassed a maelstrom of publicity in teen circles—and nearly all of it was negative. The 20-year-old is the former girlfriend of Backstreet Boy Nick Carter, which apparently inspired enough venom among his fans to foster some four dozen anti-Willa Web sites and enough hateful banter on IMs nationwide to make Hanson look popular. But who could buy such publicity? Her first single, "I Wanna Be Bad," is Britney Spears-like dance/pop to the core, with a cutesy sing-along chorus and a faux-naughty lyric proclaiming that she's "losing all my cool/I'm about to break the rules/I wanna be bad." Surprisingly, Ford's co-writer for this song is rough-and-tough KNS, who has worked with Big Pun, Lord Tariq, and Peter Gunz. Elsewhere on her *Willa Was Here* album, due in mid-July, Ford is teamed with such names as Desmond Child, Tim Kelley (Destiny's Child, Sisqó), and Andy Marvel (Vitamin C, Celine Dion), showing that Atlantic has put the bucks behind the launch of its hopeful teen princess. Intriguing story, less compelling song, but this will be one to watch.—*CT*

CONTRIBUTORS: Eric Aiese, Jonathan Cohen, Rashaun Hall, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

After Four Years, Tha Liks Return

New Loud Project Lets Fans 'Experience' Rappers' Latest Sounds

BY MARCI KENON

NEW YORK—Tha Alkaholiks may have changed their name but not their game. Now going officially by their nickname Tha Liks, the veteran Los Angeles rappers have lost none of their spirit, as evidenced by their fourth album, *X.O. Experience*. The Loud/Columbia release arrives in stores June 26.

When some people assumed Tha Liks literally took their original name to heart, the rappers began realizing the moniker was costing them valuable opportunities. "We were on tour with De La Soul and A Tribe Called Quest," recalls member J-Ro (aka James Robinson), who, along with E-Swift (aka Eric Brooks) and Tash (aka Rico Smith), form the threesome. "And we couldn't do a few shows that were in the Bible Belt."

Tash adds, "There were also a couple of instances when we were called to do *Soul Train* and the Sinbad show [*Vibe*]. But national television wasn't messing with the name tha Alkaholiks. It held us back and popularized us at the same time."

THA LIKS

Fans have been waiting four years for e new Liks album. Beyond Loud/Columbia's 1999 release of *Rap Life*—a solo effort by Tash—the group's last studio album was 1997's *Likwidation* on Loud/RCA. Characterized by boundless energy and catchy hooks—"We leave the serious stuff for other people to rap ebout," notes E-Swift—the 14-track *X.O. Experience* has something for everyone. There's the Queen-like, operatic hook of "My Dear," which the trio jokingly describes as the album's only love song. Rock-guitar licks color "Mc N' Ro," one of several tracks produced by E-Swift, whose other notable contributions include "Promote Violins" and "Bubbling," the latter of which features King Tee, e member of Tha Liks-affiliated group Likwit Crew. Busta Rhymes lights up the DJ Scratch-produced "Bullyfoot," while fellow producer Rockwilder brings the funk on "Sickness" and "Run Wild."

But, more important, a new ingredient has been added: singing. "This is the first time we've ever had singing," says E-Swift (who publishes his songs through E-Swift Music, BMI; Tash and J-Ro are also

(Continued on page 26)

Making The Rounds. Motown quartet Profyle—whose latest single is "Damn"—recently paid a visit to KKBT Los Angeles, where comedian/actor Steve Harvey hosts the morning show. Pictured, from left, are Universal urban promotion manager Big Paul Tui'val, Profyle's L Jai and Hershey, Harvey, Profyle's Baby Boy and Fece, and Motown urban promotion manager Philipp Embuido.

Delilah Harris Sings Own Tune On PaperNotes Records Debut

BY TOI MOORE

LOS ANGELES—Singer Delilah Harris reached back to her childhood while recording her debut PaperNotes Records album, *Bigheaded Girl*.

"When I was young, people used to say, 'Hey, you big-headed girl, come here,' and I came," Harris says, laughing about the teasing she endured because of a big forehead. "I didn't even know my name was Delilah until I was about 7 years old."

The May 22 release features 13 life-reflecting tunes laced with Harris' poetic vocals, blended with spicy but funky keyboard, bass, and guitar sounds. Lead single "Do What You Gotta Do!" is being released May 7. Both the single and album will be available via cdnow.com, cdbaby.com, and amazon.com.

"I won't sing it if I didn't write it," says Harris, who has been compared to such neo-soul practitioners as Erykah Badu, Angie Stone, and Jill Scott. "I write songs that combine Southern soul, jazz, and blues. I didn't actively seek out a style to be like someone else."

Herris was born and raised in Leesville, La. While in college, she worked at Baton Rouge record store Paradise Records. One night, she was given tickets for a Digable Planets concert, where she met Planets member Ladybug. "That was the night that started me on this whole ride," she says. "Ladybug ended up flying me to New York to work with her production company."

After Harris relocated to New York in September 1995, the collaboration fizzled, although something positive resulted from it: A waitressing Harris eventually met Funknstuff production crew members Steve Williams, John Adams, and Pat Smyth, who co-produced her debut and have collectively worked with such acts as Sade, Will Downing, and De La Soul. Together, the quartet created Long Island, New York-based indie label PaperNotes.

"After working with a variety of artists, we've been able to see the pluses and minuses of major record companies and the mistakes they make," Williams says. "We've formed what we call a lifestyle market for those who are 18-25 and 25-40 years old. These targeted markets include coffeehouse crowds, college students, and Bohemian-type party crowds. Our marketing plans for Delilah include e promotional and performing tour, music videos, and advertising in major fashion and urban magazines and on college radio."

HARRIS

Jay Wright, GM/PD for Hampton University's WHOV in Hampton, Va., describes the single as "radio-friendly with a midtempo groove and catchy hook." Juan Tovar, owner of Chicago's World Records, notes, "It's refreshing to hear real music being made again by artists who do it from their hearts. And Delilah is one of those artists."

Managed and booked by T. Lawrence of Ghetto Drum Management, Harris is published through Excellantrik Music (SESAC).

Rhythm & Soul Awards Move To Atlanta; Three-Year Lawsuit Goes To United Nations

ATLANTA-BOUND: ASCAP's annual Rhythm & Soul Music Awards travels to Atlanta this year. The 14th annual ceremony honoring the organization's top songwriters and publishers takes place June 7 at the Hyett Regency Hotel.

The move south is the first time ASCAP has staged the show outside its New York base. Asked whether rotating locales will become standard operating procedure, ASCAP's VP of creative affairs **Jeanie Weems** says, "I'm hoping we'll be able to rotate the show. It's worked well in New York. But we have so many members in other regions like Atlanta and Los Angeles who also support us in a major way. Members asked us last year about doing something like this, and it makes a lot of sense."

The Rhythm The Rap and The Blues™

by Gail Mitchell

BPA UPDATE: The latest chapter in the Black Promoters Assn.'s (BPA) nearly three-year, $700-million lawsuit egeinst major booking agencies and concert promoters finds the organization seeking to take its grievances to the United Nations World Conference Against Racism (UNWCAR). A national preparatory meeting is slated for May 5 at Atlanta's Renaissance Hotel in advance of the UNWCAR in Durban, South Africa, Aug. 31 to Sept. 7. For more info, call 877-677-7625.

Earlier this year, one defendant—the Agency for the Performing Arts—came to an undisclosed settlement with the BPA (Billboard, March 10). But songwriter/publisher/manager and BPA consultant **Wayne Garfield** says the next step is enlisting the support of major black artists. "To this point, not one black recording artist has taken a firm stand on this issue," he says. "We need their support and that of others in the industry."

INDUSTRY BRIEFS: MCA artist **Patti LaBelle** is now a Direct Management client ... **Earth, Wind & Fire** is shooting a commercial for Coca-Cola's Dasani water. It's part of a national TV campaign directed by **Paul Hunter**. The group is still in the studio recording its previously announced new album. There's no official release date yet. The group was signed to **Wyclef Jean's** Columbia imprint before Jean segued to J Records. In the meantime, the group is preparing for a tour and the summer release of a career-retrospective documentary produced and directed by **Stephanie Bennett** of Delilah Films. It will be distributed by Eagle Vision (distributors of the *Up in Smoke* DVD). Jean, incidentally, has signed a year-long marketing agreement with Pepsi-Cola ... **Evelyn "Champagne" King** has filed a breach-of-contract suit against BMG, seeking damages in excess of $50,000. The suit claims that BMG, which acquired RCA, has not paid King royalties for four years. The "Shame" chanteuse last renewed her RCA contract in 1983.

HAVEN'T YOU HEARD? Two recent releases that warrant attention are **Ultra Naté's** *Stranger Than Fiction* on Strictly Rhythm and Musicblitz.com's *Soulblitz Allstars*. Singer/songwriter Naté's pulsating mix of dance beats, soul, and jazzy pop features collaborations with **Lenny Kravitz, N'dea Davenport, Nona Hendryx,** and others, resulting in such memorable tracks as "Twisted" and "Pretender." Through its eponymous label subsidiary, distributed by Koch International, Musicblitz.com has compiled its top R&B downloads, presenting new music by **Layzie Bone, Ricky Bell, Bobby Womack, Christopher Williams, Shabba Ranks,** and others.

STAY TUNED: **Redman** and **Angie Martinez** will co-host the 2001 Online Hip-Hop Awards May 3 in New York. **Wyclef Jean** is also down for a special live performance ... Go-go music progenitor **Chuck Brown** returns June 5 with a new album, *Your Game ... Live at the 9:30 Club*. It's on Brown's own label, Raw Venture Records, and distributed by Washington, D.C.-based Liaison Records ... Barak Records/JCOR's **Slum Village** will drop a new album this summer, tentatively titled *Trinity*.

SAVE THE DATE: From May 19 to Aug. 12, San Francisco's Yerba Buena Center for the Arts will present a multidisciplinary arts festival, Hip-Hop Nation. Encompassing memorabilia, performances, films, and other elements, Nation will examine the genre's cultural impact. Contact **Kena Frank** at 415-978-2710 for more details.

MY BAD: Owing to incorrect information, **Mike City** was inadvertently listed in my April 28 column as the producer of **Luther Vandross'** "Take You Out." The equally talented **Warryn Campbell** actually produced that track. **Mike City**, however, wrote and produced a tune for Vandross' J Records labelmate **Jimmy Cozier**. The cut—Cozier's first single—is titled "She's All I Got."

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	9	WHAT WOULD YOU DO? [illegible] BOOGA BASEMENT [illegible]/INTERSCOPE †	CITY HIGH 5 weeks at No. 1
2	2	2	19	BOW WOW (THAT'S MY NAME) (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556/CRG †	LIL BOW WOW
3	3	3	6	REQUEST LINE (C) (D) (T) INTERSCOPE 497498 †	BLACK EYED PEAS FEATURING MACY GRAY
4	4	4	28	CROSS THE BORDER [illegible] ATLANTIC [illegible] †	PHILLY'S MOST WANTED
				GREATEST GAINER	
5	13	10	5	DA B.D.M.B. (D) [illegible] 1108/GROUND LEVEL	CAPONIAC
6	14	8	4	WHAT SIDE YOU ON (D) (T) CRIMEWAVE 2001	SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN
7	7	9	8	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
8	18	29	12	LIKE THAT (C) (D) GETTO JAM 1041/BIG WHALE †	DOMINO FEATURING DIAMONIQUE
9	17	12	4	DID THAT! (C) (D) LAY IT DOWN 2011	812 SOULJAZ FEATURING WHOO WHEE
10	6	6	21	IT WASN'T ME (T) (V) (X) MCA [illegible]* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
11	10	11	5	LAY LOW SNOOP DOGG (T) NO LIMIT 50174*/PRIORITY †	SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ
12	11	19	3	BOMB BOMB GIRL (D) (T) BLAK CITY 1002 †	J.A.G. FEATURING CAMEO AND RAA'K
13	5	7	22	MS. JACKSON (DV) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST
14	15	14	43	BIG POPPA/WARNING ▲ (T) (X) BAD BOY [illegible]*/ARISTA †	THE NOTORIOUS B.I.G.
15	48	43	29	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392 LIGHTYEAR †	JAHARI
16	9	17	22	$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
17	8	5	13	DOLLAZ, DRANK & DANK (C) (D) (T) HEAVYWEIGHT 2152/TVT †	MR. SHORT KHOP FEATURING KOKANE
18	12	13	10	THA RODEO (C) (X) KING B 5001*	PHENOMENON
19	23	28	19	SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	LUDACRIS
20	22	16	13	THE WOOD (C) (X) NEW MILLENNIUM 0003*/KMJ	PAPA SEVILLE
21	16	20	5	HOW WE ROLL (T) LOUD [illegible]79* †	BIG PUN FEATURING ASHANTI
22	19	26	6	SO FRESH, SO CLEAN (T) LAFACE 24[illegible]7*/ARISTA †	OUTKAST
23	21	22	12	TAKE IT TO DA HOUSE (T) SLIP-N-SLIDE 85063*/ATLANTIC †	TRICK DADDY FEATURING THE SNS EXPRESS
24	31	37	8	DEM THANGS (T) EASTWEST 67182*/EEG †	ANGIE MARTINEZ
25	NEW ▶		1	I CRY (T) MURDER INC./DEF JAM 572856*/IDJMG †	JA RULE FEATURING LIL' MO
26	20	23	7	GUILTY UNTIL PROVEN INNOCENT (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	JAY-Z FEATURING R. KELLY
27	27	33	11	NO ESCAPIN' THIS (T) LOUD 1983* †	THE BEATNUTS
28	NEW ▶		1	B.K. ANTHEM (T) DEF JAM 572836*/IDJMG †	FOXY BROWN
29	RE-ENTRY		3	POUNDS UP (T) D.I.T.C. 202*/RAWKUS	M.O.P.
30	NEW ▶		1	ALL I WANNA DO (D) URBAN SPEARS 0003/URBAN DREAMS	THE YOUNG MILLIONAIRES FEATURING LIL ONE — THE YOUNG MILLIONAIRESS
31	26	25	11	WHO'S THAT GIRL? (T) RUFF RYDERS 497488*/INTERSCOPE †	EVE
32	35	36	7	SUPERB (C) (X) FY STATION 5690*	SUPERB
33	40	44	15	CHANGE THE GAME (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK
34	36	30	18	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949* †	M.O.P.
35	NEW ▶		1	OOCHIE WALLY (T) (X) ILL WILL 79586*/COLUMBIA †	QB FINEST FEATURING NAS AND BRAVEHEART'S
36	24	34	25	DA BRIDGE 2001 (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
37	28	32	27	WHERE I WANNA BE (C) (D) (T) BABY REE 35058/LONDON SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
38	37	21	14	UHHNNHH (T) J GRAND 299*/RAWKUS	THE BAD SEED
39	RE-ENTRY		45	ONE MORE CHANCE/STAY WITH ME (T) (X) BAD BOY 79[illegible]*/ARISTA	THE NOTORIOUS B.I.G.
40	30	40	8	SON OF A B!T<H [illegible]	LADY SAW & MARSHA
41	33	39	10	GET CRUNKED UP (T) LANDMARK/SLIP N SLIDE/ELEKTRA 67154*/EEG †	ICONZ FEATURING TONY MANSHINO
42	NEW ▶		1	PROBLEMS (T) MOTOWN 158737*/UNIVERSAL †	AZ
43	32	42	12	CHICKENHEAD (T) HYPNOTIZE MINDS 1973*/LOUD †	PROJECT PAT
44	RE-ENTRY		28	MO MONEY MO PROBLEMS ▲ (T) (X) BAD BOY 79109*/ARISTA †	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE
45	39	49	11	DO MY... (T) ROC-A-FELLA/DEF JAM 572762*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z
46	43	—	19	DANGER (BEEN SO LONG) (T) JIVE 42860* †	MYSTIKAL FEATURING NIVEA
47	RE-ENTRY		33	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
48	49	38	3	ON DOGZ (T) GROUND CONTROL 7037*/NU GRUV	EDO G
49	RE-ENTRY		3	LIVE FROM PIMP PALACE EAST (T) EASTERN CONFERENCE 314*/RAWKUS	J-ZONE PRESENTS THE OLD MAID BILLIONAIRES
50	RE-ENTRY		5	X (T) COLUMBIA [illegible]*/LOUD †	XZIBIT

◯ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Rappers Join Adam F To Create 'Kaos'

Words & Deeds by Kwaku

AMERICAN RAP EXCHANGE: It's been nearly nine years since British jazz funk/acid jazz band **Brand New Heavies** released *Heavy Rhyme Experience, Vol. One* (on Delicious Vinyl in the U.S. and Acid Jazz in the U.K.). On the 1992 album, the band provided funk grooves over which rapped the likes of **Pharcyde, Jamalski**, and **Master Ace**. Now British producer/artist **Adam F** follows suit with his long-awaited EMI/Chrysalis sophomore album, *Kaos*, tentatively set for summer release.

Kaos features several American rappers, including **LL Cool J** and **Redman**. Adam F, whose debut album was the much-lauded drum'n'bass set *Colours*, produced two cuts on LL Cool J's 2000 U.S. chart-topper, *G.O.A.T.: The Greatest of All Time.*

Meanwhile, the double 12-inch promotional package by drum 'n' bass collective **Roni Size/Reprazent** is titled "Lucky Pressure." Coming June 11 via Talkin Loud, it's a reworked instrumental version of "Ghetto Celebrity" and uses a short introduction by **Method Man**. The full vocal version featuring the rapper can be found on the group's 2000 album, *In the Mode*, which includes contributions from **the Roots'** cohort **Rahzel** and ex-**Rage Against the Machine** front man **Zack De La Rocha**, who raps on the fiery cut "Centre of the Storm."

"Working with Method Man and Rahzel [takes] the whole thing to another level. People need to understand what can be done," Reprazent member **Krust** recently told *DJ* magazine.

Adds Size, "Drum'n'bass is an energy, a reaction. It creates an atmosphere which no other music really compares to. When it's right, it's right. When the people involved are dancing to the DJs and MCs, and it's all connecting together, everyone becomes one, and it's a good energy." Prior to the *In the Mode* collaborations, Size had woven a drum'n'bass spell around his remix of Redman's "I Got a Secret," a U.K. vinyl-only release.

Drum'n'bass and its jungle precursor range in style from sparse drums and bass-dominated grooves to very full orchestral, string-laden arrangements. This late-'80s U.K. dance invention often infuses dancehall or hip-hop sensitivities.

One of the earliest American rappers to check out the U.K.'s jungle scene was **T.C. Islam** (also known as **Izlam**). He hooked up in 1995 with London-based S.O.U.R., the genre's then leading independent label. Islam's resulting *Planet 2020*, produced by **Raw Deal**, was released in 1996 on S.O.U.R.'s Botchit and Scaper imprint. However, **Goldie** was the first U.K. drum'n'bass artist to score a hit record featuring an American rapper. "Digital," featuring **KRS-One**, was a top 15 hit in late 1997.

TAKE NOTE: After a very long nine years, Universal/Island's **Stereo MC's** follow up their British award-winning, multi-platinum album *Connected* with *Deep Down and Dirty*, coming May 28. It's preceded by the May 14 release of the title track on which the MC's have brought rapping back to the forefront of their music . . . Funk-heads, B-boys, and B-girls should check the funky grooves cooked up by the U.K.'s **Dynamo Productions** on the *Showtime, Vol. 1* EP on Illicit. It's set for May 14. The EP includes **Andy Smith**, best known as the DJ for trip-hop group **Portishead** . . . Similar hip-hop funkiness can be found on **Fugitive Elf's** *Soulbound* (Metromole), released in late April. A very listenable hip-hop album crafted for a wider audience, it also provides such mellow moments as the beats-based "Honey Flower." Fugitive Elf is producer/writer **Nic Gill**, who was also part of the animation team that worked on this year's Oscar-winning short film *Father and Daughter*.

Following its top five success in the Scandinavian territories with the track "Goes Around Comes Around," Instant Karma-signed, Swedish-based duo **Addis Black Widow** plans to hit the U.K. market with "Wait in Summer." Slated for a June 11 release, it's a pop-flavored radio-friendly single.

The Rhythm Section™

by Minal Patel

WOMEN MOVE IN: Three albums debut on the Top R&B/Hip-Hop Albums chart, all of which are by female artists. Two of the entries, **Sunshine Anderson's** *Your Woman* (Soulife/Atlantic) and **Angie Martinez's** *Up Close and Personal* (Elektra/EEG), are also both artists' debut albums. *Your Woman*, which earns Hot Shot Debut honors, bows at No. 2, while *Up Close and Personal* enters at No. 7.

Martinez, an on-air personality at WQHT (Hot 97) New York, has appeared on the Hot R&B/Hip-Hop Singles & Tracks chart over the past few months with a couple of tracks from her album. "Mi Amor," which featured **Jay-Z**, peaked at No. 51 in the Dec. 23, 2000, issue, while her current song, "Dem Thangs," inches up from 81 to 80. Another two songs are currently on the Bubbling Under R&B/Hip-Hop Singles chart: "Coast 2 Coast (Suavemente)" featuring **Wyclef Jean**, and "Ladies & Gents," featuring **Snoop Dogg**, which rank at No. 17 and No. 24, respectively, on the unpublished chart.

Anderson, on the other hand, has only had the benefit of one charting single, "Heard It All Before," to drive sales. "Heard" regains the No. 1 position on the Hot R&B/Hip-Hop Airplay chart this issue and is No. 3 on the Singles & Tracks chart. *Your Woman* scans more than 23,000 units at core stores and more than 73,000 units overall, claiming the highest R&B/hip-hop album debut this issue on The Billboard 200, where it bows at No. 5. Anderson will have a difficult time seizing the No. 1 position on next issue's R&B/hip-hop albums chart because of the title with the third-highest debut, **Janet's** *All for You*, which makes an early appearance on the chart due to a high volume of street-date violation sales. It is most likely that Janet will not only assume the No. 1 slot but will also earn next issue's Greatest Gainer designation.

RAP REPEATS AND RERELEASES: "Oochie Wally" by **QB Finest Featuring Nas & Bravehearts** (Ill Will/Columbia) debuts at 35 on the Hot Rap Singles chart. This gives the track two slots, back to back, as it also appears as the B-side to "Da Bridge 2001," which is at No. 36 . . . **The Notorious B.I.G.** reappears on the Rap Singles chart with the rereleases of "One More Chance/Stay With Me" (Bad Boy/Arista) and "Mo Money Mo Problems" at Nos. 39 and No. 44, respectively. These singles join "Big Poppa/Warning," which debuted two issues ago and climbs to No. 14. All three singles have now been released on 12-inch vinyl and CD-maxi and are part of BMG's "Maximum Hits" series, which are reissues of some of Arista's biggest hit records.

TALKIN' ABOUT A RESOLUTION: The Hot Shot Debut at No. 45 on the Hot R&B/Hip-Hop Singles & Tracks chart goes to **Aaliyah**, with "We Need a Resolution" (Blackground). "Resolution," which features **Timbaland**, garners 10.5 million listeners within its first week at radio and debuts on the Hot R&B/Hip-Hop Airplay chart at No. 40. "Resolution" is the first single from her forthcoming third studio album and marks Aaliyah's first appearance on either chart this year. Her last single was "Come Back in One Piece," which featured **DMX**, from the *Romeo Must Die* soundtrack. "Piece" peaked at No. 36 in July 2000.

HOT R&B/HIP-HOP SINGLES & TRACKS™

COMPILEO FROM A NATIONAL SAMPLE OF BROADCAST OATA SYSTEMS R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS COLLECTEO, COMPILED, ANO PROVIDED BY SOUNOSCAN.

BDS SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	2	16	MISSING YOU ★ 2 weeks at No. 1 TIM & BOB (T KELLEY B ROBINSON J THOMAS J P THOMPSON)	CASE (D) (T) DEF SOUL 572839/IDJMG †	1
2	2	1	9	ALL FOR YOU ★ J JAM T LEWIS J JACKSON (J JACKSON J HARRIS III T LEWIS W GARFIELD D ROMANI M MALAVASI)	JANET VIRGIN 97522 †	1
3	4	4	13	HEARO IT ALL BEFORE ★ M CITY (M CITY R SHERRER L DAWLEY S ANDERSON)	SUNSHINE ANDERSON (T) SOULIFE 95524* ATLANTIC †	3
4	5	5	19	LOVE A HARRIS C HAGGINS (T JOHNSON A HARRIS,C HAGGINS)	MUSIQ SOULCHILO DEF SOUL ALBUM CUT/IDJMG †	2
5	7	10	12	GET UR FREAK ON ★ TIMBALAND (M ELLIOTT T MOSLEY)	MISSY "MISOEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*/EEG †	5
6	9	14	15	FIESTA ★ POKE & TONE PRECISION (R KELLY S CARTER)	R. KELLY FEATURING JAY-Z (T) JIVE 42877* †	6
7	3	3	24	STRANGER IN MY HOUSE ★ S CRAWFORD (S CRAWFORD S V JONES)	TAMIA (C) (D) (T) (X) ELEKTRA 6715/EEG †	3
8	6	6	8	SURVIVOR DENT B KNOWLES (A DENT B KNOWLES M KNOWLES)	OESTINY'S CHILO COLUMBIA ALBUM CUT †	6
9	11	7	12	BIZOUNCE ★ PATRICK (P THOMPSON D CONLEY D LONGOTT Q PATRICK D ALLEN J PETERS)	OLIVIA (D) J 21226 †	4
10	8	8	19	MAYBE I OESERVE D SABIR	TANK BLACKGROUND ALBUM CUT †	8
				Greatest Gainer/Airplay		
11	18	23	7	PEACHES & CREAM M WINANS S COMBS (M WINANS S COMBS M KEITH Q PARKER J BOYD C SALE A JONES)	112 BAD BOY ALBUM CUT/ARISTA †	11
12	10	15	21	SO FRESH, SO CLEAN ★ ORGANIZED NOIZE (ORGANIZED NOIZE A BENJAMIN A PATTON)	OUTKAST (T) LAFACE 24531*/ARISTA †	10
				Greatest Gainer/Sales		
13	19	24	8	SUPERWOMAN ★ B M COX (C LOVING B M COX G NASH)	LIL' MO (C) (D) (T) EASTWEST 67171/EEG †	13
14	14	22	13	VIOEO I ARIE C BROADY (I ARIE S SANDERS C BROADY R HARRIS)	INDIA.ARIE MOTOWN ALBUM CUT †	14
15	15	20	9	WHAT WOULO YOU OO? ★ W RAN (R TOBY R PARDLO)	CITY HIGH (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	15
16	16	17	14	OOCHIE WALLY ★ (L PORTER J JONES E GRAY M EPPS)	QB FINEST FEATURING NAS ANO BRAVEHEART'S (T) (X) ILL WILL 79586*/COLUMBIA †	14
17	13	12	21	A LONG WALK A HARRIS V DAVIS (J SCOTT A HARRIS)	JILL SCOTT HIDDEN BEACH ALBUM CUT/EPIC †	9
18	12	9	27	PROMISE ★ J DUPRI B M COX (J DUPRI B CASEY B CASEY B YOUNG B M COX G SMITH)	JAGGEO EDGE (T) (V) (X) SO SO DEF 79545*/COLUMBIA †	1
19	25	25	14	THERE IT IS (GINUWINE H GARVIN C WILLIAMS B TERRY E JONES J VINES E LUMPKIN M CLINKSCALE)	GINUWINE EPIC ALBUM CUT †	19
20	24	26	11	LAY LOW ★ [illegible]	SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIOY & THA EASTSIDAZ [illegible]	20
21	20	13	24	PUT IT ON ME ★ TRU STYLZE (J ATKINS P WALCOTT I LORENZO T CROCKER)	JA RULE FEATURING LIL' MO & VITA (T) MURDER INC/DEF JAM 572 /IDJMG †	2
22	33	34	8	LET ME BLOW YA MINO DR. DRE S STORCH (E JEFFERS A YOUNG M ELIZONDO S STORCH S JORDAN)	EVE FEATURING GWEN STEFANI RUFF RYDERS ALBUM CUT/INTERSCOPE †	22
23	27	28	12	TAKE IT TO OA HOUSE ★ (TRINA TRICK DADDY BOBBY WESLEY)	TRICK DADDY FEATURING THE SNS EXPRESS SLIP-N-SLIDE/ATLANTIC †	23
24	22	16	25	IT'S OVER NOW ★ D JONES (M KEITH Q PARKER M GLOVER S ROBINSON)	112 (D) (T) (X) BAD BOY 79360/ARISTA †	1
25	17	11	22	STUTTER ● (J HAMILTON ... ROBINSON STEWART ... SEBASTIAN)	JOE FEATURING MYSTIKAL JIVE †	1
26	31	35	7	UNTIL THE ENO OF TIME J JACKSON (T SHAKUR J JACKSON R PAGE S GEORGE J LANG)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	26
27	23	21	19	SOUTHERN HOSPITALITY ★ THE NEPTUNES (LUDACRIS P WILLIAMS)	LUOACRIS (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	6
28	28	27	9	PUPPY LOVE J DUPRI (J DUPRI T SMITH B ... D SIMON D PIERCE B M COX B CASEY B CASEY)	LIL BOW WOW FEATURING JAGGEO EDGE SO SO DEF ALBUM CUT/COLUMBIA †	27
29	29	31	20	GUILTY UNTIL PROVEN INNOCENT ★ ROCKWILDER (S CARTER D STINSON R KELLY)	JAY-Z FEATURING R. KELLY (T) ROC A FELLA/DEF JAM 572809*/IDJMG †	29
30	30	33	7	I LIKE THEM GIRLS ★ D THOMAS (D THOMAS ... MASON JR ... VALENTINE P WHITE)	TYRESE (T) RCA 604 †	30
31	21	19	21	AFTER PARTY ★ ALLSTAR (A ... W GILCHRIST N BUTLER ... J CAMPBELL)	KOFFEE BROWN (T) DIVINE MILL 13924*/ARISTA †	10
32	26	18	24	COULD IT BE ★ (E WILLIAMS ... LAWRENCE ... MOHAMMED)	JAHEIM DIVINE MILL/WARNER BROS. †	2
33	38	53	6	CAN'T BELIEVE S COMBS M WINANS (S COMBS M WINANS A YOUNG C TAYLOR N JONES J BAXTER A CRUZ)	FAITH EVANS FEATURING CARL THOMAS (T) BAD BOY 79370*/ARISTA	33
34	39	55	5	HIT 'EM UP STYLE (OOPS!) D AUSTIN (D AUSTIN)	BLU CANTRELL (T) ARISTA 13943* †	34
35	32	29	27	OANGER (BEEN SO LONG) ★ THE NEPTUNES (M TYLER C HUGO P WILLIAMS)	MYSTIKAL FEATURING NIVEA (T) JIVE 42860* †	1
36	41	41	13	RIDE WIT ME J EPPERSON (NELLY J EPPERSON W DEBARGE E JORDAN E DEBARGE)	NELLY FEATURING CITY SPUO FO' REEL ALBUM CUT/UNIVERSAL †	34
37	51	69	3	MY BABY M DIESEL (NOT LISTED)	LIL' ROMEO SOULJA/NO LIMIT ALBUM CUT/PRIORITY †	37
38	43	49	6	LOVE DON'T LOVE ME E BENET D POSEY (E BENET D POSEY)	ERIC BENET WARNER BROS. SOUNDTRACK CUT †	38
39	35	39	8	A WOMAN'S THREAT R KELLY (R KELLY)	R. KELLY JIVE ALBUM CUT †	35
40	40	51	13	WE FALL DOWN D MCCLURKIN (K MATTHEWS)	DONNIE MCCLURKIN VERITY ALBUM CUT/JIVE †	40
41	34	30	15	WHO'S THAT GIRL? ★ TEFLON (E JEFFERS S HARRIS)	EVE (T) RUFF RYDERS 497488*/INTERSCOPE †	16
42	66	—	2	I CRY ☆ LIL' ROB I GOTTI (J ATKINS R MAYS I LORENZO C LOVING K GAMBLE L HUFF)	JA RULE FEATURING LIL' MO (T) MURDER INC/DEF JAM 572856*/IDJMG †	42
43	49	49	3	LET'S GET IT YOGI THE HITMEN (T COLEMAN J GRAHAM S COMBS R ROSS A GREEN)	THREE THE... G.DEP, P. DIDDY & BLACK ROB BAD BOY ALBUM CUT/ARISTA †	49
44	37	37	14	MAN AIN'T SUPPOSED TO CRY S ROBINSON (F LAWIN)	PUBLIC ANNOUNCEMENT RCA ALBUM CUT †	35
				Hot Shot Debut		
45	NEW ▶		1	WE NEED A RESOLUTION TIMBALAND (T MOSLEY S GARRETT)	AALIYAH FEATURING TIMBALAND BLACKGROUND ALBUM CUT †	45
46	35	32	35	DON'T TALK ★ JON B (JON B)	JON B (T) EDMONDS 79561*/EPIC †	21
47	47	40	49	GET TO KNOW YA MUSZE (MUSZE)	MAXWELL COLUMBIA ALBUM CUT †	13
48	47	47	35	JUST FRIENDS (SUNNY) ★ I BARIAS C HAGGINS (MUSIQ C HAGGINS I BARIAS V DAVIS B HEBB)	MUSIQ (T) DEF JAM/DEF SOUL 562902*/IDJMG †	5
49	48	48	30	I JUST WANNA LOVE U (GIVE IT 2 ME) ★ THE NEPTUNES (... WILLIAMS ... HUGO ... LOWERS)	JAY-Z (T) ROC-A-FELLA/DEF JAM 572 /IDJMG †	—
50	52	46	16	CHANGE THE GAME ★ ROCK (S CARTER B THOMAS M COX D GRANT)	JAY-Z, BEANIE SIGEL ANO MEMPHIS BLEEK (T) ROC A FELLA/DEF JAM /IDJMG †	29
51	46	36	16	CHICKENHEAO ★ (... NORMAN D DRDOGNE T SHAW J HOUSTON P HOUSTON P BEAUREGARD)	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA †	24
52	63	—	2	SHE'S ALL I GOT M CITY (M CITY)	JIMMY COZIER J ALBUM CUT †	52
53	62	78	5	HOW WE ROLL ★ TRU STYLZE (C RIOS I LORENZO P WALCOTT)	BIG PUN FEATURING ASHANTI (T) LOUD/COLUMBIA 1979* †	53
54	71	—	2	WAIT A MINUTE THE NEPTUNES (P WILLIAMS C HUGO,K JONES)	RAY-J FEATURING LIL' KIM ATLANTIC PROMO SINGLE †	54
55	53	54	20	GET CRUNKEO UP ★ GURRILLA CHAPTER STAGE (LOUD SUPASTARR LUC DUC T MANSHINO)	ICONZ FEATURING TONY MANSHINO (T) LANDMARKSLIP N SL DE/ELEKTRA 67154*/EEG †	38
56	65	76	4	I AM YOUR WOMAN R KELLY (R KELLY)	SYLEENA JOHNSON JIVE ALBUM CUT †	56
57	57	59	11	BONNIE & SHYNE C THOMPSON BARROW (C THOMPSON B LEVY M DAVID E GASSION L GUGLIELMI)	SHYNE FEATURING BARRINGTON LEVY BAD BOY ALBUM CUT/ARISTA †	57
58	54	56	11	ANGEL S PIZZONIA (A ERTEGUN E CURTIS C TAYLOR S MILLER)	SHAGGY FEATURING RAYVON MCA ALBUM CUT †	51
59	61	68	4	TAKE CARE OF HOME TIM & BOB (T KELLEY B ROBINSON)	DAVE HOLLISTER DEF SQUAD ALBUM CUT/DREAMWORKS †	59
60	56	52	15	FEELIN' ON YO BOOTY R KELLY (R KELLY)	R. KELLY JIVE ALBUM CUT	44
61	69	77	3	THERE SHE GOES THE NEPTUNES (P WILLIAMS C HUGO BABYFACE)	BABYFACE ARISTA ALBUM CUT	61
62	55	58	4	LET'S GET OIRTY (I CAN'T GET IN OA CLUB) ROCKWILDER (R NOBLE D STINSON J BOWMAN JR)	REOMAN FEATURING OJ KOOL DEF JAM ALBUM CUT/IDJMG	55
63	59	60	12	BEHINO THE WALLS M DEAN (R BROWN N HALE,M DEAN)	KURUPT FEATURING NATE DOGG AVATAR SOUNDTRACK CUT †	59
64	64	64	5	HI-LO C STEWART (C NEWSOME C A STEWART J THOMPKINS)	JT MONEY FREEWORLD ALBUM CUT/PRIORITY †	64
65	74	—	2	WE'RE CALLIN U DEUCE SILK (D ALLAMBY L BROWDER,G JENKINS J GATES)	SILK ELEKTRA ALBUM CUT/EEG †	65
66	70	57	6	REQUEST LINE ★ R LAWRENCE W ADAMS (R LAWRENCE W ADAMS A PINEDA M FRATANTUNO G PAJON JR N HINDS)	BLACK EYEO PEAS FEATURING MACY GRAY (C) (D) (T) INTERSCOPE 497498 †	51
67	NEW ▶		1	FALLIN' A KEYS (A KEYS)	ALICIA KEYS J ALBUM CUT †	67
68	73	70	8	DO MY... ★ A KID CALLED ROOTS (M COX P LAWRENCE II S CARTER N ROBINSON JR K ROBINSON)	MEMPHIS BLEEK FEATURING JAY-Z (T) ROC-A-FELLA/DEF JAM 572762*/IDJMG †	68
69	58	62	7	GOOO LOVE W MILSAP III RL (RL W MILSAP III)	RL WARNER BROS. SOUNDTRACK CUT †	58
70	72	65	14	THE BLAST ★ HI-TEK (T K GREENE T COTTRELL)	TALIB KWELI & HI-TEK FEATURING VINIA MOJICA (T) RAWKUS 294 †	48
71	NEW ▶		1	PLAYAS GON' PLAY S HALL (S K HALL N BUTLER)	3LW NINE LIVES ALBUM CUT/EPIC †	71
72	76	80	5	CRY NO MORE ★ J OAKES (J OAKES L POTEAT)	THE OONZ (C) (D) HEARTLESS 4780	72
73	67	75	5	NO SUNSHINE GREASE (E SIMMONS D BLACKMON B WITHERS)	OMX BLACKGROUND SOUNDTRACK CUT †	67
74	60	61	10	WANNA OO YOU RIGHT T RILEY R HAMILTON (T RILEY R HAMILTON,H BANKS C HAMPTON R JACKSON)	K-CI & JOJO MCA ALBUM CUT †	60
75	78	82	5	I DO!! ★ BAM (H BAM)	TOYA (T) ARISTA 13937* †	75
76	82	74	12	BACK 2 LIFE 2001 (J SHAW K ... M J BLIGE J PHILLIPS P HOOPER S A LAW T ROMEO C WHEELER)	OJ CLUE FEATURING MARY J. BLIGE & JAOAKISS ROC A FELLA/DEF JAM ALBUM CUT/IDJMG	57
77	86	92	15	I DON'T MEAN IT R KELLY (R KELLY)	R. KELLY JIVE ALBUM CUT	73
13	68	68	13	THAT'S COOL M DIESEL (SILKK THE SHOCKER MASTER P K TAYLOR)	SILKK THE SHOCKER FEATURING TRINA NO LIMIT ALBUM CUT/PRIORITY †	85
79	13	79	13	GOODLIFE KAYGEE E BERKLEY (F EVANS K GIST E BERKELEY T L SMITH)	FUNKMASTER FLEX FEATURING FAITH EVANS LOUD ALBUM CUT	13
13	81	81	5	DEM THANGS ★ THE NEPTUNES S REMI (A MARTINEZ P WILLIAMS C HUGO)	ANGIE MARTINEZ (T) EASTWEST 67182*/EEG †	60
81	88	86	3	TRICKIN' ★ T RILEY (T RILEY R STANDARD)	RAM-Z (T) TVT 6475 †	81
82	100	85	5	DA B.O.M.B. ★ THE SEKRET SERVICE D TOMOOKA (J RICHARD A JORDAN D TOMOOKA)	CAPONIAC (D) TOMOBOOM 1108/GROUND LEVEL	63
83	35	—	2	POV CITY ANTHEM ★ MR. FINGAZ I GOTTI (T CROCKER T GREEN I LORENZO)	CADDILLAC TAH A.K.A. TAH MURDAH (T) MURDER INC/DEF JAM 572811*/IDJMG	83
85	60	71	13	DOLLAZ, DRANK & DANK ★ BATTLECAT (MR. SHORT KHOP,KOKANE)	MR. SHORT KHOP FEATURING KOKANE (C) (D) (T) HEAVYWEIGHT 2152/TVT †	59
85	NEW ▶		2	B.K. ANTHEM ☆ R KIRKLAND (J MARCHAND C RUCKER R KIRKLAND)	FOXY BROWN (T) DEF JAM 572836*/IDJMG †	85
86	88	—	2	MIDWEST SWING ★ J EPPERSON (J FROST J EPPERSON)	ST. LUNATICS (T) FO' REEL 158815*/UNIVERSAL †	86
87	NEW ▶		5	YOU ☆ M WINANS THE HITMEN,S COMBS (H WALKER M WINANS S COMBS)	VARIOUS ARTISTS (T) BAD BOY 79367*/ARISTA †	81
88	RE-ENTRY		2	WHAT SIDE YOU ON ★ BUCKWILD (S GOSS P THOMAS L CALIMESE)	SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN (D) (T) CRIMEWAVE 2001	13
85	75	47	47	IF I D THOMAS J POWELL (D THOMAS J POWELL T JORDAN)	JESSE POWELL SILAS ALBUM CUT/MCA	68
90	79	79	7	THE GREATEST SEX R KELLY (R KELLY)	R. KELLY JIVE ALBUM CUT	13
91	NEW ▶		5	PROBLEMS M CURRY (A CRUZ M CURRY E DEBARGE)	AZ (T) MOTOWN 158737* †	85
92	RE-ENTRY		5	LIKE THAT ★ DOMINO (DOMINO)	DOMINO FEATURING DIAMONIQUE (C) (D) GETTO JAM 1041/BIG WHALE †	68
93	81	85	5	FIVE, DEUCE, FOUR, TRE ★ ORGANIZED NOIZE (J WILLIAMS R MURRAY R WADE P BROWN)	BACKBONE AKA MR. FAT FACE 100 (T) UNIVERSAL 158733* †	93
85	85	85	5	LAPDANCE ★ THE NEPTUNES (P WILLIAMS C HUGO,G THORNTON)	N*E*R*D FEATURING LEE HARVEY & VITA (T) VIRGIN 38764* †	85
95	RE-ENTRY		3	DID THAT! ★ SHORT CAPONE (SHORT CAPONE E BATTLE,L ROBERTS)	B12 SOULJAZ FEATURING WHOO WHEE (C) (D) LAY IT DOWN 2011	85
96	49	—	2	BOMB BOMB GIRL ★ THE HEAT (H DIXON, JR. C STEVENS K WILSON R WILLIAMS)	J.A.G. FEATURING CAMEO AND RAA'K (D) (T) BLAKCITY 1002 †	86
97	68	68	13	BITTER L STEWART (P L STEWART C MOORE K WILLIS)	CHANTE MOORE (WX) (D) SILAS ALBUM CUT/MCA †	85
98	13	—	2	BIA BIA ★ J SMITH (J SMITH S NORRIS)	LIL JON & THE EAST SIDE BOYZ FEATURING LUDACRIS, BIG KAP, TOO SHORT, & CHYNA (T) BME 7780*	68
99	RE-ENTRY		2	HEARD YOUR VOICE ★ D YOUNG K YOUNG K MODH (D YOUNG K YOUNG K MODH)	FOREVER "YOUNG" STERLING ILLUSIONS 20099*	98
100	93	—	7	BALLAD F.B.T. EMINEM (BASS BROTHERS M MATHERS)	EMINEM WEB/AFTERMATH ALBUM CUT/INTERSCOPE	71

○ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	**NO. 1** **HEARD IT ALL BEFORE** SUNSHINE ANDERSON (SOULIFE/ATLANTIC) [illegible] at No. 1
2	1	18	**LOVE** MUSIQ SOULCHILD (DEF SOUL/IDJMG)
3	7	12	**GET UR FREAK ON** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
4	6	15	**FIESTA** R. KELLY FEAT. JAY-Z (JIVE)
5	5	18	**MISSING YOU** CASE (DEF SOUL/IDJMG)
6	3	8	**SURVIVOR** DESTINY'S CHILD (COLUMBIA)
7	4	19	**MAYBE I DESERVE** TANK (BLACKGROUND)
8	13	7	**PEACHES & CREAM** 112 (BAD BOY/ARISTA)
9	11	13	**VIDEO** INDIA.ARIE (MOTOWN)
10	8	21	**SO FRESH, SO CLEAN** OUTKAST (LAFACE/ARISTA)
11	9	9	**ALL FOR YOU** JANET (VIRGIN)
12	12	14	**OOCHIE WALLY** QB FINEST FEAT. NAS (ILL WILL/COLUMBIA)
13	10	21	**A LONG WALK** JILL SCOTT (HIDDEN BEACH/EPIC)
14	19	14	**THERE IT IS** GINUWINE (EPIC)
15	20	11	**LAY LOW** SNOOP DOGG (NO LIMIT/PRIORITY)
16	25	8	**LET ME BLOW YA MIND** EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
17	22	7	**UNTIL THE END OF TIME** 2PAC (AMARU/DEATH ROW/INTERSCOPE)
18	15	24	**PUT IT ON ME** JA RULE (MURDER INC./DEF JAM/IDJMG)
19	14	27	**PROMISE** JAGGED EDGE (SO SO DEF/COLUMBIA)
20	24	9	**PUPPY LOVE** LIL BOW WOW FEAT. JAGGED EDGE (SO SO DEF/COLUMBIA)
21	21	11	**TAKE IT TO DA HOUSE** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
22	18	18	**SOUTHERN HOSPITALITY** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
23	16	22	**STUTTER** JOE FEAT. MYSTIKAL (JIVE)
24	26	16	**GUILTY UNTIL PROVEN INNOCENT** JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/IDJMG)
25	17	20	**AFTER PARTY** KOFFEE BROWN (DIVINE MILL/ARISTA)
26	27	7	**I LIKE THEM GIRLS** TYRESE (RCA)
27	30	8	**SUPERWOMAN** LIL' MO (EASTWEST/EEG)
28	38	6	**CAN'T BELIEVE** FAITH EVANS (BAD BOY/ARISTA)
29	37	5	**HIT 'EM UP STYLE (OOPS!)** BLU CANTRELL (ARISTA)
30	23	27	**DANGER (BEEN SO LONG)** MYSTIKAL FEAT. NIVEA (JIVE)
31	28	25	**IT'S OVER NOW** 112 (BAD BOY/ARISTA)
32	34	13	**RIDE WIT ME** NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)
33	46	3	**MY BABY** LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY)
34	29	8	**A WOMAN'S THREAT** R. KELLY (JIVE)
35	42	6	**LOVE DON'T LOVE ME** ERIC BENET (WARNER BROS.)
36	36	13	**WE FALL DOWN** DONNIE MCCLURKIN (VERITY/JIVE)
37	43	3	**LET'S GET IT** THREE THE [illegible] G.DEP, P. DIDDY & BLACK ROB (BAD BOY/ARISTA)
38	32	15	**WHO'S THAT GIRL?** EVE (RUFF RYDERS/INTERSCOPE)
39	62	2	**I CRY** JA RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)
40	—	1	**WE NEED A RESOLUTION** AALIYAH FEAT. TIMBALAND (BLACKGROUND)
41	33	14	**MAN AIN'T SUPPOSED TO CRY** PUBLIC ANNOUNCEMENT (RCA)
42	31	24	**STRANGER IN MY HOUSE** TAMIA (ELEKTRA/EEG)
43	39	24	**COULD IT BE** JAHEIM (DIVINE MILL/WARNER BROS.)
44	41	15	**GET TO KNOW YA** MAXWELL (COLUMBIA)
45	35	35	**JUST FRIENDS (SUNNY)** MUSIQ SOULCHILD (DEF SOUL/IDJMG)
46	44	30	**I JUST WANNA LOVE U (GIVE IT 2 ME)** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
47	40	15	**DON'T TALK** JON B (EDMONDS/EPIC)
46	48	16	**CHANGE THE GAME** [illegible] (ROC-A-FELLA/DEF JAM/IDJMG)
49	53	5	**WHAT WOULD YOU DO?** CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
50	59	2	**SHE'S ALL I GOT** JIMMY COZIER (J)
51	56	11	**BONNIE & SHYNE** SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
52	50	11	**ANGEL** SHAGGY FEAT. RAYVON (MCA)
53	69	2	**WAIT A MINUTE** RAY J FEATURING LIL' KIM (ATLANTIC)
54	49	16	**CHICKENHEAD** PROJECT PAT (HYPNOTIZE MINDS/LOUD/COLUMBIA)
55	60	4	**I AM YOUR WOMAN** SYLEENA JOHNSON (JIVE)
56	47	12	**BIZOUNCE** OLIVIA (J)
57	51	18	**GET CRUNKED UP** ICONZ (SLIP-N-SLIDE/ELEKTRA/EEG)
58	52	4	**LET'S GET DIRTY (I CAN'T GET IN DA CLUB)** REDMAN FEAT. DJ KOOL (DEF JAM/IDJMG)
59	54	12	**BEHIND THE WALLS** KURUPT FEAT. NATE DOGG (AVATAR)
60	55	15	**FEELIN' ON YO BOOTY** R. KELLY (JIVE)
61	72	2	**HOW WE ROLL** BIG PUN FEAT. ASHANTI (LOUD/COLUMBIA)
62	61	4	**TAKE CARE OF HOME** DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
63	65	3	**THERE SHE GOES** BABYFACE (ARISTA)
64	63	5	**HI-LO** JT MONEY (FREEWORLD/PRIORITY)
65	—	1	**FALLIN'** ALICIA KEYS (J)
66	73	2	**WE'RE CALLIN U** SILK (ELEKTRA/EEG)
67	—	1	**PLAYAS GON' PLAY** 3LW (NINE LIVES/EPIC)
68	75	5	**DO MY...** MEMPHIS BLEEK FEAT. JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
69	70	10	**THE BLAST** TALIB KWELI & HI-TEK (RAWKUS)
70	66	5	**NO SUNSHINE** DMX (BLACKGROUND)
71	57	10	**WANNA DO YOU RIGHT** K-CI & JOJO (MCA)
72	64	7	**GOOD LOVE** RL (WARNER BROS.)
73	—	11	**BACK 2 LIFE 2001** DJ CLUE FEAT. MARY J. BLIGE & [illegible] (ROC-A-FELLA/DEF JAM/IDJMG)
74	—	8	**I DON'T MEAN IT** R. KELLY (JIVE)
75	—	1	**I DO!!** TOYA (ARISTA)

◯ Records with the greatest airplay gains. © 2001 Billboard/BPI Communications

HOT R&B/HIP-HOP RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	**MY FIRST LOVE** AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
2	1	3	**EMOTIONAL** CARL THOMAS (BAD BOY/ARISTA)
3	3	2	**ONE WOMAN MAN** DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
4	—	1	**DIDN'T CHA KNOW** ERYKAH BADU (MOTOWN)
5	—	1	**IT WASN'T ME** SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
6	4	9	**OPEN MY HEART** YOLANDA ADAMS (ELEKTRA/EEG)
7	8	12	**LET'S GET MARRIED** JAGGED EDGE (SO SO DEF/COLUMBIA)
8	6	2	**MS. JACKSON** OUTKAST (LAFACE/ARISTA)
9	5	7	**CRAZY** K-CI & JOJO (MCA)
10	7	7	**INDEPENDENT WOMEN PART I** DESTINY'S CHILD (COLUMBIA)
11	18	8	**I WISH** R. KELLY (JIVE)
12	9	19	**WIFEY** NEXT (ARISTA)
13	15	12	**BETWEEN ME AND YOU** JA RULE (MURDER INC./DEF JAM/IDJMG)
14	13	12	**NO MORE** RUFF ENDZ (EPIC)
15	—	10	**INCOMPLETE** SISQO (DRAGON/DEF SOUL/IDJMG)
16	12	11	**E.I.** NELLY (FO' REEL/UNIVERSAL)
17	11	3	**IS THAT YOUR CHICK** MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)
18	10	12	**SHAKE YA ASS** MYSTIKAL (JIVE)
19	—	1	**SOUL SISTA** BILAL (MOYO/INTERSCOPE)
20	23	29	**I WANNA KNOW** JOE (JIVE)
21	17	17	**WITHOUT YOU** CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
22	—	1	**SHAKE IT LIKE A DOG** KANE & ABEL (MOST WANTED EMPIRE/MCA)
23	—	15	**DOWN FOR MY N'S** C-MURDER FEAT. SNOOP DOGG AND MAGIC (TRU/NO LIMIT/PRIORITY)
24	19	11	**JUST BE A MAN ABOUT IT** TONI BRAXTON (LAFACE/ARISTA)
25	21	31	**I WISH** CARL THOMAS (BAD BOY/ARISTA)

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

31 **AFTER PARTY** (Al's Street, ASCAP/WB, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Darker Brother, ASCAP/Faith Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS) HL/WBM
2 **ALL FOR YOU** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Arapesh Communications, ASCAP) HL/WBM
99 **ANGEL** (Sailor, ASCAP/Jim Rooster, ASCAP/EMI Blackwood, BMI/Unichappell, BMI) HL
78 **BACK 2 LIFE 2001** (Mr. Maneth, BMI/EMI Blackwood, BMI/Duro, BMI/Cora, ASCAP/EMI Virgin, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP) HL/WBM
100 **BALLAD** (Eight Mile Style, BMI/Ensign, BMI)
63 **BEHIND THE WALLS** (Sharon Hill, BMI/Antraphil, BMI/Nate Dogg, BMI/Still N The Water, BMI)
88 **BIA BIA** (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI) HL
97 **BITTER** (EMI Blackwood, BMI/Lil' Bit Mo', ASCAP/EMI April, ASCAP/Air Control, ASCAP/Sillwah, ASCAP/Tickle Box, ASCAP/Breezeville, ASCAP/Songs Of Peer, ASCAP/Chante' 7, BMI) HL
9 **BIZOUNCE** (Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noize, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP) CLM
85 **B.K. ANTHEM** (Park, ASCAP/Lynette Son-In-Law, ASCAP)
70 **THE BLAST** (Pen Skills, BMI/DJ Hi-Tek, BMI)
88 **BOMB BOMB GIRL** (Boo's Mama, ASCAP/BCM, ASCAP)
57 **BONNIE & SHYNE** (Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Harms, ASCAP/WB, ASCAP) HL/WBM
33 **CAN'T BELIEVE** (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Carra June, ASCAP/Zomba, ASCAP/Ill Will, ASCAP/Life's A Bitch, ASCAP) HL/WBM
50 **CHANGE THE GAME** (EMI April, ASCAP/Cyphercleff, ASCAP/Mo Down, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP) HL
51 **CHICKENHEAD** (SOH, ASCAP/B&M, ASCAP/Three Cheers, ASCAP/Zomba, ASCAP/Sarand, BMI) WBM
32 **COULD IT BE** (E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP/I Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC) WBM
72 **CRY NO MORE** (Heartless, ASCAP/Beginning Here & Now, ASCAP/Ha-la, ASCAP)
82 **DA B.O.M.B.** (Tomoboom Audiofiles, BMI/Dar-kat, BMI)
35 **DANGER (BEEN SO LONG)** (The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL/WBM
80 **DEM THANGS** (Noche, ASCAP/EMI April, ASCAP/Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP) HL
95 **DID THAT!** (Str8 Off The Block, BMI)
84 **DOLLAZ, DRANK & DANK** (Always Thinkin', ASCAP/Knockhound, ASCAP/Kokeizil, ASCAP/Show 'Em How Daddy Ball, ASCAP)
68 **DO MY...** (Val's Child, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Brownstone Cake, BMI/Hot Butter Milk, ASCAP/Dreamworld Pudding, ASCAP/Bug, ASCAP/Songs Of Universal, BMI) HL
46 **DON'T TALK** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibezelect, BMI) HL
67 **FALLIN'** (Lellow, ASCAP/EMI April, ASCAP) HL
60 **FEELIN' ON YO BOOTY** (Zomba, BMI/R Kelly, BMI) WBM
6 **FIESTA** (Zomba, BMI/R Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
93 **FIVE, DEUCE, FOUR, TRE** (Street Top, ASCAP/Organized Noize, BMI)
55 **GET CRUNKED UP** (Lyrics And Beats, BMI)
47 **GET TO KNOW YA** (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP) HL
5 **GET UR FREAK ON** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
79 **GOODLIFE** (Chyna Baby, ASCAP/Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Music Of Windswept, ASCAP/Gallo, ASCAP/EMI Blackwood, BMI/Chyna Baby, BMI/Janice Combs, BMI) HL/WBM
69 **GOOD LOVE** (Famous, ASCAP/Uh, Oh, ASCAP/EMI April, ASCAP/Conjunction, ASCAP/New Columbia, ASCAP/Sony/ATV Tunes, ASCAP) HL
90 **THE GREATEST SEX** (Zomba, BMI/R Kelly, BMI) WBM
29 **GUILTY UNTIL PROVEN INNOCENT** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R Kelly, BMI) HL/WBM
3 **HEARD IT ALL BEFORE** (Mike City, BMI/Pinkay's Playhouse, ASCAP/Copyright Control)
99 **HEARD YOUR VOICE** (DY, BMI)
64 **HI-LO** (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Money Man, BMI/Publishing Designee, BMI) HL
34 **HIT 'EM UP STYLE (OOPS!)** (Cyptron, BMI/EMI Blackwood, BMI) HL
53 **HOW WE ROLL** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Irv Lorenzo & Paul Walcott Publishing, BMI/DJ Irv, BMI)
56 **I AM YOUR WOMAN** (Zomba, BMI/R Kelly, BMI) WBM
42 **I CRY** (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Warner-Tamerlane, BMI) WBM
75 **I DO!!** (Stixx & Tones, ASCAP)
77 **I DON'T MEAN IT** (Zomba, BMI/R Kelly, BMI) WBM
89 **IF I** (Chrysalis, BMI/To The Third Power, BMI/EMI April, ASCAP/E Two, ASCAP/Demi's Hot, ASCAP/Tamara Jordan, ASCAP) HL
49 **I JUST WANNA LOVE U (GIVE IT 2 ME)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Denc Angelettie, BMI/Wind Tiger, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WBM
30 **I LIKE THEM GIRLS** (Warner-Tamerlane, BMI/Dennis Songs, ASCAP/E2, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP) HL/WBM
24 **IT'S OVER NOW** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/Twenty Nine Black, BMI) HL
48 **JUST FRIENDS (SUNNY)** (Warner-Tamerlane, BMI/Portable, BMI/Notable, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Double OH Eight, ASCAP) HL/WBM
84 **LAPDANCE** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Genmarc, ASCAP) HL
20 **LAY LOW** (WB, ASCAP/Ain't Nuthin Goin On But Funking, ASCAP/Elvis Mambo, ASCAP/Five Card, ASCAP/Windswept II, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Tray's, ASCAP) HL/WBM
22 **LET ME BLOW YA MIND** (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
62 **LET'S GET DIRTY (I CAN'T GET IN DA CLUB)** (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/Warner-Tamerlane, BMI/Kool, ASCAP/WB, ASCAP) HL/WBM
43 **LET'S GET IT** (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/East Memphis, BMI) HL
92 **LIKE THAT** (Platinum Status, ASCAP)
17 **A LONG WALK** (Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
4 **LOVE** (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/JATCAT, ASCAP/Universal, ASCAP) HL/WBM
36 **LOVE DON'T LOVE ME** (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Warner-Tamerlane, BMI/Colpix, BMI/Sony/ATV Songs, BMI) HL/WBM
44 **MAN AIN'T SUPPOSED TO CRY** (Public Announcement, ASCAP/Smelzgood, ASCAP)
10 **MAYBE I DESERVE** (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
66 **MIDWEST SWING** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP)
1 **MISSING YOU** (Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP) CLM/WBM
37 **MY BABY** (Big P, BMI)
73 **NO SUNSHINE** (Boomer X, ASCAP/Ruff Ryder Dead Game, ASCAP/Damon Blackmon, ASCAP/Interior, BMI)
16 **OOCHIE WALLY** (Jaban Jones, BMI/EZ Elpee, ASCAP/Lamont Porter, ASCAP/WB, ASCAP/Suge, ASCAP) WBM
11 **PEACHES & CREAM** (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C Sills, ASCAP/Tragasm, ASCAP) HL
71 **PLAYAS GON' PLAY** (Gimme Some Hot Sauce, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Faith Force, BMI) HL
83 **POV CITY ANTHEM** (Blunts, Guns And Funs, ASCAP/DJ Irv, BMI/Mr. Fingaz, BMI)
91 **PROBLEMS** (Life A Bitch, ASCAP/Beats 4Ever ASCAP/Urbanwolves, ASCAP/Jobete, ASCAP)
18 **PROMISE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Noontime Tunes, BMI/Gizzo, ASCAP) HL
28 **PUPPY LOVE** (EMI April, ASCAP/So So Def, ASCAP/LL Cool J, ASCAP/Sony/ATV Songs, BMI/Def Jam, ASCAP/Universal, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Them Damn Twins, ASCAP) HL/WBM
21 **PUT IT ON ME** (Slavery, ASCAP/White Rhino, ASCAP/Tru Stylze, ASCAP/DJ Irv, BMI) HL
60 **REQUEST LINE** (Will.I.Am, BMI/Jeepney, BMI/Tuono, BMI/El Cubano, BMI/Rhettrhyme, ASCAP/Happy Mel Boopy's Cocktail Lounge And Music, BMI/Zomba, BMI) WBM
36 **RIDE WIT ME** (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynacom, ASCAP) HL/WBM
52 **SHE'S ALL I GOT** (Mike City, BMI)
12 **SO FRESH, SO CLEAN** (Organized Noize, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
27 **SOUTHERN HOSPITALITY** (Ludacris, ASCAP/Dree Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP) HL
7 **STRANGER IN MY HOUSE** (Almo, ASCAP/Hudson-Jordan, ASCAP/Shae Shae, ASCAP) HL
25 **STUTTER** (Zomba, ASCAP/Platinum Firm, ASCAP/Zomba, BMI/Hitdistrict, BMI/EMI Blackwood, BMI/Alley, BMI/Trio, BMI/Beeburkye, BMI) HL/WBM
13 **SUPERWOMAN** (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC)
8 **SURVIVOR** (Chase Muzic, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/MWP, ASCAP) HL/WBM
59 **TAKE CARE OF HOME** (Tyme For Flyte, BMI/Songs Of DreamWorks, BMI)
23 **TAKE IT TO DA HOUSE** (First N' Gold, BMI/Donna-Dijon, BMI/Dyantone, BMI/Songs Of Universal, BMI/EMI Longitude, BMI) WBM
79 **THAT'S COOL** (Big P, BMI)
10 **THERE IT IS** (Slue, BMI/5400 Park, BMI/Bob D. Terry, BMI/Another Juke Jam, BMI/Gold Daddy, ASCAP/Warner-Tamerlane, BMI/King King, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI) HL/WBM
61 **THERE SHE GOES** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI) HL
81 **TRICKIN'** (Donril, ASCAP/Zomba, ASCAP) WBM
26 **UNTIL THE END OF TIME** (Amaru, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Warner-Tamerlane, BMI/Entente, BMI/Ali-Aja, ASCAP/Indolent Sloth, ASCAP/Panola Park, ASCAP) HL/WBM
14 **VIDEO** (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP) HL
54 **WAIT A MINUTE** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI) HL/WBM
74 **WANNA DO YOU RIGHT** (Zomba, ASCAP/Donril, ASCAP/Zomba, BMI/EMI April, ASCAP/Irving, BMI/LBN, ASCAP/Cord Kayla, ASCAP/Songs Of Universal, BMI) HL/WBM
40 **WE FALL DOWN** (BMG Songs, ASCAP/Above The Rim, ASCAP)
45 **WE NEED A RESOLUTION** (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
65 **WE'RE CALLIN U** (2000 Watts, ASCAP/Ghetto Pop EMI, ASCAP/The Motha Chapta, ASCAP/WB, ASCAP/Genius, BMI/Silk, BMI/Elijah Jimmy, BMI) HL/WBM
88 **WHAT SIDE YOU ON** (Mr. Goss, ASCAP/Sharp Shootah, ASCAP/Ek Blessit Raw, ASCAP)
15 **WHAT WOULD YOU DO?** (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP) HL
41 **WHO'S THAT GIRL?** (Blondie Rockwell, ASCAP/Dead Game, ASCAP/Teflon Hitz, ASCAP/Golden Rule, ASCAP)
39 **A WOMAN'S THREAT** (Zomba, BMI/R Kelly, BMI) WBM
87 **YOU** (Lil Ki, ASCAP/Lil Eva, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL

Hot R&B/Hip-Hop Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	**NO. 1** **MISSING YOU** CASE (DEF SOUL/IDJMG) [illegible] at No. 1
2	1	5	**ALL FOR YOU** JANET (VIRGIN)
3	4	7	**BIZOUNCE** OLIVIA (J)
4	3	5	**STRANGER IN MY HOUSE** TAMIA (ELEKTRA/EEG)
5	5	9	**WHAT WOULD YOU DO?** CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
6	6	7	**SUPERWOMAN** LIL' MO (EASTWEST/EEG)
7	7	22	**COULD IT BE** JAHEIM (DIVINE MILL/WARNER BROS.)
8	8	10	**IT'S OVER NOW** 112 (BAD BOY/ARISTA)
9	9	11	**BOW WOW (THAT'S MY NAME)** LIL BOW WOW (SO SO DEF/COLUMBIA)
10	11	6	**REQUEST LINE** BLACK EYED PEAS FEAT. MACY GRAY (INTERSCOPE)
11	14	7	**CRY NO MORE** THE DONZ (HEARTLESS)
12	13	28	**CROSS THE BORDER** PHILLY'S MOST WANTED (ATLANTIC)
13	12	10	**PROMISE** JAGGED EDGE (SO SO DEF/COLUMBIA)
14	10	24	**SOUL SISTA** BILAL (MOYO/INTERSCOPE)
15	29	5	**DA B.O.M.B.** CAPONIAC (TOMOBOOM/GROUND LEVEL)
16	30	4	**WHAT SIDE YOU ON** [illegible] SAAR & MAXIMILLIAN (CRIMEWAVE)
17	17	3	**TRICKIN'** RAM Z (TVT)
18	15	17	**STUTTER** JOE FEAT. MYSTIKAL (JIVE)
18	19	8	**GET UR FREAK ON** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
20	37	11	**LIKE THAT** [illegible] FEAT. DIAMONIQUE (GETTO JAM/BIG WHALE)
21	35	4	**DID THAT!** 812 SOULJAZ FEAT. WHOO WHEE (LAY IT DOWN)
22	22	7	**FIESTA** R. KELLY FEAT. JAY-Z (JIVE)
23	31	2	**CAN'T BELIEVE** FAITH EVANS (BAD BOY/ARISTA)
24	28	8	**HEARD IT ALL BEFORE** SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
25	18	21	**IT WASN'T ME** SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
26	36	12	**HEARD YOUR VOICE** FOREVER YOUNG (STERLING ILLUSIONS)
27	20	9	**BY YOUR SIDE** SADE (EPIC)
28	24	5	**LAY LOW/SNOOP DOGG** SNOOP DOGG (NO LIMIT/PRIORITY)
29	25	3	**BOMB BOMB GIRL** J.A.G. FEAT. [illegible] AND RAA K (BLAKCITY)
30	16	22	**MS. JACKSON** OUTKAST (LAFACE/ARISTA)
31	32	34	**BIG POPPA/WARNING** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
32	—	26	**COME RIDE WITH ME** JAHARI ([illegible]LIGHTYEAR)
33	23	22	**S#!* ON YOU** D-12 (SHADY RAWKUS/INTERSCOPE)
34	21	13	**DOLLAZ, DRANK & DANK** MR. SHORT KHOP (HEAVYWEIGHT/TVT)
35	45	2	**HIT 'EM UP STYLE (OOPS!)** BLU CANTRELL (ARISTA)
36	26	10	**THA RODEO** PHENOMENON (KING B)
37	72	5	**IS IT TOO LATE** TORRE (ETERNAL)
38	27	9	**LOVE DON'T COST A THING** JENNIFER LOPEZ (EPIC)
39	46	19	**SOUTHERN HOSPITALITY** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
40	43	13	**THE WOOD** PAPA SEVILLE (NEW MILLENNIUM/KMJ)
41	39	21	**MAMACITA** PUBLIC ANNOUNCEMENT (RCA)
42	33	5	**HOW WE ROLL** BIG PUN FEAT. ASHANTI (LOUD/COLUMBIA)
43	61	11	**CELEBRITY** TALENT (ROCK LAND/INTERSCOPE)
44	38	6	**SO FRESH, SO CLEAN** OUTKAST (LAFACE/ARISTA)
45	—	9	**ORDINARY THINGS** ANGELA JOHNSON (PURPOSE/LANDSPEED)
46	—	1	**FOR YOUR LOVE** HIL ST SOUL (DOME)
47	41	11	**TAKE IT TO DA HOUSE** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
48	63	7	**DEM THANGS** ANGIE MARTINEZ (EASTWEST/EEG)
49	—	1	**I CRY** JA RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)
50	—	27	**EVERYTIME** TATYANA ALI (MJJ/WORK/EPIC)
51	40	7	**GUILTY UNTIL PROVEN INNOCENT** JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/IDJMG)
52	42	20	**WIN** BRIAN MCKNIGHT (MOTOWN)
53	57	22	**CASE OF THE EX (WHATCHA GONNA DO)** MYA (UNIVERSITY/INTERSCOPE)
54	58	11	**NO ESCAPIN' THIS** THE BEATNUTS (LOUD)
55	—	1	**B.K. ANTHEM** FOXY BROWN (DEF JAM/IDJMG)
56	34	7	**DON'T TALK** JON B (EDMONDS/EPIC)
57	—	3	**POUNDS UP** M.O.P. (D.T.T.C./RAWKUS)
58	—	1	**ALL I WANNA DO** [illegible]
59	54	11	**WHO'S THAT GIRL?** EVE (RUFF RYDERS/INTERSCOPE)
60	44	37	**BAG LADY** ERYKAH BADU (MOTOWN)
61	68	6	**SUPERB** SUPERB ([illegible] STATION)
62	55	22	**I KNOW** SUNDAY (BETTER PLACE/CAPITOL)
63	74	15	**CHANGE THE GAME** [illegible] (ROC-A-FELLA/DEF JAM/IDJMG)
64	69	14	**ANTE UP (ROBBING HOODZ THEORY)** M.O.P. (LOUD)
65	—	1	**OOCHIE WALLY** QB FINEST FEAT. NAS AND BRAVEHEART'S (ILL WILL/COLUMBIA)
66	—	1	**MISS CALIFORNIA** DANTE THOMAS FEAT. PRAS (RAT PACK/ELEKTRA/EEG)
87	48	24	**DA BRIDGE 2001** QB FINEST (ILL WILL/COLUMBIA)
68	59	24	**WHERE I WANNA BE** [illegible] (BABY REE/LONDON SIRE)
69	70	14	**UHHNNHH** THE BAD SEED (J GRAND/RAWKUS)
70	—	35	**ONE MORE CHANCE/STAY WITH ME** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
71	62	8	**SON OF A BIT** LADY SAW & MARSHA (BIG YARD/VP)
72	65	10	**GET CRUNKED UP** ICONZ (LANDMARK/SLIP-N-SLIDE/ELEKTRA/EEG)
73	—	1	**PROBLEMS** AZ (MOTOWN)
74	56	5	**I LIKE THEM GIRLS** TYRESE (RCA)
75	49	41	**DANCE WITH ME** DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)

◯ Records with the greatest sales gains. © 2001 Billboard/BPI Communications and SoundScan, Inc.

Billboard® TOP R&B/HIP-HOP ALBUMS™

MAY 5, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	4	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98) 4 weeks at No. 1	UNTIL THE END OF TIME	1
				HOT SHOT DEBUT		
2	NEW ▶		1	SUNSHINE ANDERSON SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
3	2	2	3	GINUWINE EPIC 69622* (12.98 EQ/18.98)	THE LIFE	1
4	3	4	5	112 ● BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
5	4	5	4	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
6	5	8	6	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	1
7	NEW ▶		1	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
8	6	6	23	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
9	9	14	7	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
10	8	7	5	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
11	11	11	6	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	GHETTO LOVE	2
12	10	9	5	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
13	14	16	5	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
14	12	10	8	PROJECT PAT ● HYPNOTIZE MINDS/LOUD [illegible]/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
15	16	15	24	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
16	15	20	40	JILL SCOTT ▲ HIDDEN BEACH [illegible]*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
17	7	3	4	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
				GREATEST GAINER		
18	26	36	3	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	18
19	25	27	26	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
20	13	12	37	SHAGGY ▲ MCA [illegible] (11.98/17.98)	HOTSHOT	1
21	18	13	5	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
22	20	24	18	SNOOP OOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
23	23	18	9	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
24	17	21	27	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
25	22	23	28	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
26	21	26	43	NELLY ▲[4] FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
27	24	17	3	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
28	27	29	33	DONNIE MCCLURKIN VERITY [illegible] HS	LIVE IN LONDON AND MORE...	22
29	19	—	2	SLIMM CALHOUN AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	19
30	28	25	4	JESSE POWELL SILAS 112407/MCA (12.98/18.98)	JP	18
31	32	34	8	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
32	29	28	19	QB FINEST ● ILL WILL [illegible] 53807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	10
33	30	30	20	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
34	34	33	8	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
35	31	32	23	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
36	39	—	2	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	36
37	41	37	5	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	34
38	35	31	7	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
39	40	35	26	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
40	45	43	7	VARIOUS ARTISTS LEGIT BALLIN [illegible] (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	40
41	36	38	30	LIL BDW WDW ▲[2] SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
42	33	22	3	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	22
43	37	19	3	CAPPADONNA WU-TANG/RAZOR SHARP 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG	19
44	49	48	22	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (12.98/17.98)	CHICAGO '85... THE MOVIE	10
45	38	50	20	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
46	42	47	13	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
47	44	39	26	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
				PACESETTER		
48	71	—	2	VARIDUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
49	46	42	30	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
50	51	45	5	BIZZY BONE AMC [illegible] (11.98/17.98)	THE GIFT	19
51	48	40	5	YDLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
52	50	52	18	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
53	47	44	22	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
54	74	—	2	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM	54
55	57	56	31	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
56	55	46	5	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
57	43	55	13	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
58	65	62	3	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCOME [illegible]/TVT (11.98/16.98) HS	CROSS ADDICTED	58
59	53	41	5	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
60	52	51	53	JOE ▲ JIVE 41703* (12.98/18.98)	MY NAME IS JOE	1
61	64	78	23	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
62	61	57	19	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
63	54	51	28	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
64	58	49	10	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	10
65	66	63	20	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
66	60	67	4	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98) HS	THREE WISHES	60
67	59	54	66	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
68	87	—	2	GHETTO TWIINZ UPPER LEVEL/RAP-A-LOT 50021/VIRGIN (12.98/16.98)	GOT IT ON MY MIND	68
69	68	64	22	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
70	56	58	49	EMINEM ▲[7] WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
71	83	83	13	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	67
72	82	71	10	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN	43
73	63	53	23	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	30
74	62	59	18	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
75	81	60	10	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
76	70	69	75	DR. DRE ▲[4] AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
77	84	81	22	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
78	76	76	54	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
79	88	80	21	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
80	75	72	51	MARY MARY ● C2/COLUMBIA 69740/CRG (11.98 EQ/16.98)	THANKFUL	22
81	67	68	91	DESTINY'S CHILD ▲[7] COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
82	69	65	8	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
83	RE-ENTRY		11	THE DAYTON FAMILY'S OWN GHETTO E OVERCOME [illegible]/TVT (10.98/16.98) HS	GHETTO THEATER	54
84	73	—	2	DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98) HS	ACK'N A AZZ	73
85	RE-ENTRY		3	YOUNG MC YOUNG MAN MOVING 0888 (16.98 CD)	AIN'T GOING OUT LIKE THAT	85
86	72	66	5	LIONEL RICHIE ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE	54
87	80	70	11	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
88	79	77	71	DMX ▲[3] RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
89	86	73	27	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
90	NEW ▶		1	JANET VIRGIN 10144 (12.98/18.98)	ALL FOR YOU	90
91	77	75	22	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
92	89	74	5	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98) HS	LOVE IS LIVE!	59
93	92	82	83	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
94	RE-ENTRY		41	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
95	91	79	23	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
96	97	88	31	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
97	RE-ENTRY		2	LUNI COLEONE SICC-A-CELL/OUT OF BOUNDS 2024/BAYSIDE (10.98/16.98)	IN THE MOUTH OF MADNESS	85
98	96	—	15	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
99	RE-ENTRY		20	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
100	RE-ENTRY		10	MARVIN SEASE JIVE 41712 (11.98/17.98) HS	WOMEN WOULD RATHER BE LICKED	51

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AFTER FOUR YEARS, THA LIKS RETURN

(Continued from page 22)

writers). "However, there wasn't one time when I felt funny about putting singing on the album. A couple of years ago it would have been, 'Oh, I don't know. That's kind of breaking the rules.'"

Lead single "The Best U Can" was produced by the Neptunes and features the Neptunes' Pharrell Williams. The single was released commercially on vinyl and sent to mix shows and college DJs in early March. The video, directed by Chris Robinson, will be serviced nationally May 14. Columbia's street teams are also hitting the alternative and college markets to maximize awareness. Various urban (360hiphop.com, Vibe.com, SOHH.com, Fan2fan.com) and mainstream (AOL, Launch, Getmusic, Rollingstone.com) Internet sites are also being pressed into service.

"People knew our records," says J-Ro. "But it wasn't until we started doing a lot of touring and getting on these big bills [such as the Warped tour] that people noticed we attract an alternative as well as an urban crowd."

Loud president Rich Isaacson adds, "Few acts have been able to maintain longevity and credibility for as long as they have. They represent the core of what Loud stands for—great music that appeals to the masses while staying true to the streets."

In the meantime, Sean Taylor, music director at New York's WQHT, says that the group's long hiatus has resulted in "an album that sounds like their first [1993's *21 & Over*]—a classic Alkaholiks album."

Much of the campaign is built around the trio's well-known strength—its live show. "When you see industry folks pushing toward the front, you know you are at a hot show," says Violet Brown, director of urban music for Wherehouse Entertainment.

With that in mind, stateside and European tours are currently being negotiated. Managed by Dion "Suave" Greene for Suave Entertainment and booked by the William Morris Agency's Cara Lewis, tha Liks recently spent two weeks in March on tour with Xzibit. The group will also be featured on Music Choice Onstage in a performance taped April 15.

"It's a 60-minute live concert with exclusive footage of tha Liks," says Liz Hausle, Loud's director of marketing. "The concert, free to viewers, is being sent to all the cable affiliates across the country." The concert will be shown for a month beginning in mid-June and advertised on such networks as BET and MTV. A Webcast of the performance will also be shown on Musicchoice.com in June.

Entering A Busy Release Season; Mourning A Great Loss

Dance TRAX

by Michael Paoletta

BOOGIE WONDERLAND: Fave U.K. label Defected is gearing up for one wildly busy spring/summer release schedule. On Monday (30), the label issues **Deep Sensation's** "Somehow, Somewhere (There's a Disco Heaven)," **Mr. G.'s** "Get It Got It Good," **Majik Featuring Kathy Brown's** "Love Is Not a Game," and *The Magic Sessions*, a two-disc set seamlessly mixed by **Tedd Patterson, Tony Humphries**, and **"Little" Louie Vega**.

May 14 will see the label release **Warren Clarke Featuring Kathy Brown's** "Over You," followed by **Knee Deep's** "I'll Be There for You" and **DJ Phenix's** "Voices" on May 21.

The Dance Trax HOT PLATE

• **Piummet**, "Damaged" (Nebulous/Big Beat/Atlantic single). With the hypnotic "Damaged," Plummet—producer **Eric Muniz** (aka **DJ X**) and ethereal-voiced **Nikki**—delivered one of the standout trance tracks of the recently held Winter Music Conference in Miami. Muniz and **Johnny Cage** have created drum'n'bass and breakbeat remixes, respectively. Most jocks and punters, though, have wholly embraced **Ford's** infectious, radio-primed Trancendental mix.

• **Kings of Tomorrow Featuring Julie McKnight**, "Finally" (Distance U.K. single). A much-revered single (The Dance Trax Hot Plate, Billboard, April 21), "Finally" now arrives with **Danny Krivit & Steve Travoita's** just-over-nine-minute re-edit of the original album version. Without question, this is the definitive mix!

• **BranVan3000**, "Astounded" (Grand Royal single). Culled from the act's forthcoming album, *Discosis*, "Astounded" is a '70s-shaded party jam featuring the unmistakable **Curtis Mayfield** on the mike. Additionally, the track samples Mayfield's own "Move on Up." In the remix department, **Eric Kupper** smooths the song's funky edges, replacing them with classy house grooves. U.K. 2-step pioneer **MJ Cole** places Mayfield's voice atop wah-wah guitars, orchestral flourishes, and sinewy beats.

• **Foreal People Featuring Taana Gardner**, "Gotta Thing" (Z/Azuli U.K. single). Can you say *p-a-r-t-a-y*? With disco whistles, revved-up rhythms, and Taana's diva wailings, there's virtually no way to resist this track's in-your-face peak-hour, anthemic spirit. Produced and mixed by **Dave Lee** (aka **Joey Negro**).

• **Soul du Jour**, "Here We Go Again" (Strictly Rhythm single). Produced by **Live Element** (aka **Chris Malinchak & Greg Bahary**), "Here We Go Again" will surely please those who can't get enough of **Daft Punk's** "One More Time"—affected vocals and all.

• **Janita**, "I'll Be Fine" (Carport Music single). In the mood for funky, breezy, and sensual rhythms along the lines of **Brand New Heavies, Swing Out Sister, Basia**, and **Jamiroquai**? If so, immediately snag a copy of "I'll Be Fine," the title track from this Finnish singer's debut U.S. album. Racked by Alternative Distribution Alliance.

Smokin' Jo's "Yan U" arrives May 28.

For June and July, Defected is readying **AWA Band's** "Tu Le Lindo," **G-Club Presents Banda Sonora's** "Guitarra G," and **Roger Sanchez's** "Another Chance," the first single culled from the DJ/producer's hotly anticipated album, *First Contact*.

Another one of our favorite British labels, Azuli, is preparing *Azuli Presents Miami 2001* for imminent release. Following in the steps of last year's *Azuli Presents Miami 2000*, the two-disc set (mixed by Azuli founder **Dave Piccioni**) spotlights some of the most happening tracks of the recently held Winter Music Conference in Miami. Most memorable moments include **Mutiny's** "Secrets," **DJ Sneak's** "Smokey Hill Blues," **Annette Taylor's** "Faith," **Kings of Tomorrow Featuring Julie McKnight's** "Finally," **Nathan Haines Featuring Verna Francis'** "Earth Is the Place," **KC Flight's** "Voices," and **Saeed & Palash's** "Losing Control."

On this side of the Atlantic, Nettwerk America is preparing the latest volume in its *Plastic* series, and it looks like a winner to us! Scheduled to street July 17, *Plastic, Vol. 5* will include such trance-etched gems as **DJ Tiëtso's** mix of **Sarah McLachlan's** "Sweet Surrender" and **Jan Johnston's** "Flesh," **Deep Dish's** mix of **Delerium's** "Innocente" and **Dusted's** "Always Remember to Honour and Respect Your Mother," **Hybrid's** "Finished Symphony," and an unreleased mix of **Way Out West's** "Mind Circus."

Billboard HOT Dance Breakouts

MAY 5, 2001

CLUB PLAY

1. **GET IT UP (THE FEELING)** ULTRA NATÉ STRICTLY RHYTHM
2. **YOU'RE THE WORST THING FOR ME** PUSAKA FEAT. THEA AUSTIN TOMMY BOY SILVER LABEL
3. **MAYBE** TONI BRAXTON LAFACE
4. **HIDE U** SUZANNE PALMER STAR 69
5. **SHAKE UP THE PARTY** JOY ENRIQUEZ LAFACE

MAXI-SINGLES SALES

1. **DREAM ON** DEPECHE MODE MUTE
2. **OUT OF NOWHERE** GLORIA ESTEFAN EPIC
3. **WHAT IT FEELS LIKE FOR A GIRL** MADONNA MAVERICK
4. **PARTY DRUMZ** CRAZY DRUMMER RADIKAL
5. **MY BEAT** BLAZE FEAT. PALMER BROWN TOMMY BOY SILVER LABEL

Breakouts: Titles with future chart potential, based on club play or sales reported this week

ABOVE THE CLOUDS: The dance music community is mourning the loss of clubland veteran **Rick Squillante**, who took his own life April 21 in his New York apartment.

A fervent supporter of dance music in all its diverse shadings, Squillante experienced both sides of the industry: He was a club DJ prior to his gig as Virgin's national director of dance music promotion.

As news of his death spread throughout the music industry, it became clear that Squillante was—and remains—a beloved figure. Everybody (and I do mean everybody) has a great old "Rick story" to share. Spotlighting his wonderfully irreverent sense of humor, these stories range from heart-warming to bitchy to wickedly lewd.

A self-professed "film whore," Squillante was legendary for inviting friends to his meat-locker-cold apartment (he'd happily run his air-conditioner during a snowstorm) to drink red wine, eat tortilla chips with salsa, and watch a laser disc or two from his expansive film library. *Valley of the Dolls* was his all-time favorite. He had the laser disc, the original vinyl soundtrack recording, and the movie poster to prove it!

As one card-carrying member of the club community recalls, "Rick didn't just scream out lines from *Valley of the Dolls*, he screamed out the entire film. He knew every bit of dialogue. It was like, 'Sparkle, Rick, sparkle.' He brought that film to incredible heights."

He did the same thing for dance music. A native New Yorker, Squillante spent the '80s in Texas, where as a *Billboard*-reporting club DJ, he manned the turntables at clubs in San Antonio, Houston, and Dallas. Migrating again, this time to Los Angeles, Squillante became the director of **Randy Sills'** Los Angeles-based Resource Record Pool in '89. Within six months, he was offered a job by Virgin's **Cary Vance** (then senior director of dance promotion, now VP of promotion).

While at Virgin, Squillante championed numerous artists, producers, and DJs, including **Frankie Knuckles, Josh Wink, Enigma, Carleen Anderson, Massive Attack, Mark "MK" Kinchen**, and **the Sneaker Pimps**. He also spearheaded—and became president of—the label's dance imprint, Virgin Underground.

Virgin Underground debuted in '95 with the **Raw Silk**-sampling "I'm Ready" by **Size 9** (aka Wink). The drumroll-intense track topped *Billboard's* Hot Dance Music/Club Play chart and became a European pop smash.

Subsequent releases included **the Groove Junkies Featuring Ajani's** "Everybody Needs to Be Loved," **Pierre J.'s** "I'm in the Mood," **Women of Color's** "Soft Touch," the Sneaker Pimps' "Spin Spin Sugar," **Simone Jay's** "Wanna B Like a Man," and **Peplab's** "Ride the Pony." The latter single featured a childhood photo of Squillante on its picture sleeve.

In '98, Virgin Records pulled the plug on Virgin Underground. Instead of reassigning Squillante within the label, Virgin let him go.

Although his love of the music remained true, Squillante left the music business, quietly living his life in New York. Sadly, his friends and loved ones remain in the dark with regard to the final element that led to his decision to end his life.

Despite his gregarious nature, Squillante was a fiercely private man who opted to show only the joyous side of his personality. It made him the perennial life of the party and a pleasure to be around. However, as we deal with the tragedy of his loss, we wish he'd considered sharing more before it was too late.

Mastermind Floppy Sounds Shares 'Memories' On Wave

BY CRAIG ROSEBERRY

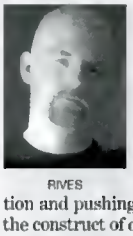
Sound constructionalist Rob Rives—aka Wave Music recording artist Floppy Sounds—has gained much notoriety as the innovative engineer and driving force behind the groundbreaking productions of dance music pioneers Danny Tenaglia and François Kevorkian.

With the May 29 worldwide release of Floppy Sounds' sophomore set, *Short Term Memories*, Rives continues to showcase his skills as an adept and ambitious sonic mastermind. Essentially, *Short Term Memories* works like an altered state, a crack in reality where pervasive hypnotic delusions reveal a twisted nether world—a place where sophisticated tech-house and progressive tribal rhythms seamlessly evolve into textured avant-garde abstractions, encompassing minimal electronica, psychedelic post-rock, downtempo left-field experimentation, and soulful grooves.

In addition to including the previously released singles "Entertainment" and "Team Realness," the set features the enveloping, guitar-inflected "Stop and Think," the postmodern voguing anthem "Doing Shows," and the sample-driven "Complex."

"Floppy Sounds was originally intended as a bedroom project, a little something for me that would be cool if other people got into," reveals the New York-based Rives, whose music is handled by Dense, ASCAP. "My first album was more simplistic and safe—almost plodding along—but I realized the next one would have to be more challenging both musically and technically."

He continues, "Working so closely with other producers, especially Danny [Tenaglia] and François [Kevorkian], has been so fulfilling and inspirational. They've taught me a higher level of professional discipline, as well as a greater appreciation for sonic experimentation and pushing boundaries within the construct of dance music."



RIVES

When compared with his debut—1994's *Downtime*—*Short Term Memories* finds the artist making great sonic strides. "I had no idea how the new album was going to evolve," Rives explains. "I just wanted to create a strong listening album like those of Pink Floyd and Radiohead—something that was far beyond my first album."

Additionally, Rives says, he "wanted to nurture the material and inject it with evocative tracks that had a pervasive groove for the dancefloor."

Where *Downtime* was less fluid—musically and texturally—*Short Term Memories* explodes with aural wizardry, making it the perfect companion to the progressive house sounds of such producers as Underground Sounds of Lisbon, Futureshock, Orbital, and Chiapet (aka Mood II Swing's John Ciafone), whom Rives cites as major influences.

The album also reflects a preoccupation with the musical and technical ingenuity of such acts as Tortoise, Kraftwerk, Autechre, early Human League, and This Mortal Coil, as well as sound alchemists like Steve Reich and Phillip Glass.

"We believe that now is the perfect time for Rob's material," says Wave Music director of promotion Jodi Blea. "His profile has increased, thanks to his work with François [Kevorkian] and Danny [Tenaglia], as well as his own recordings.

"Our main goal is to build Floppy Sounds' awareness and support," Blea continues. "We're concentrating on our relationship with the international DJ community, while also strategically launching a unified and cohesive worldwide press campaign focusing mainly on the U.S., France, and the U.K."

Working together with its distributor, Caroline Records, Wave Music is securing retail pricing and positioning, as well as listening posts and end racks, Blea notes. In March, the label issued the set's third single, "Late Night," which was heavily serviced to club DJs and college, mix-show, and specialty radio formats.

Rives is self-managed and has no immediate plans to tour.

Billboard® HOT DANCE MUSIC™

MAY 5, 2001

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	2	8	**ARE YOU SATISFIED** TOMMY BOY SILVER LABEL 2206/TOMMY BOY 2 weeks at No. 1	VICTOR CALDERONE FEAT. DEBORAH COOPER
2	4	13	5	**ALL FOR YOU** VIRGIN 97522 †	JANET
3	6	9	8	**WHAT GOES AROUND COMES AROUND** AVEX 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
4	7	10	8	**WHO AM I** STAR 69 213	MASSIV
5	2	1	8	**LOOKING FOR LOVE** MCA 572801 †	KAREN RAMIREZ
6	9	12	7	**EVERYTIME YOU NEED ME** GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEATURING MARIA RUBIA
7	3	5	9	**INNOCENTE** NETTWERK 33115	OELERIUM FEATURING LEIGH NASH
8	13	17	6	**GOT TO HAVE** GROOVILICIOUS 241/STRICTLY RHYTHM	OJ PRINCE & JUSTIN K
9	14	18	8	**LOVE DON'T COST A THING** EPIC 79547 †	JENNIFER LOPEZ
10	15	21	6	**SATISFIED** EPIC PROMO	RHONA
11	17	24	6	**YOU MAKE ME FEEL... (MORE & MORE)** CUTTING 449 †	BECCA
12	18	23	5	**PLAYED-A-LIVE (THE BONGO SONG)** MCA PROMO	SAFRI DUO
13	8	3	10	**NAIVE SONG** NAIVE/DAYLIGHT 79564/EPIC †	MIRWAIS
14	23	30	5	**FEELIN' ME** BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
15	24	35	3	**GROOVEJET (IF THIS AIN'T LOVE)** ATLANTIC PROMO †	OJ SPILLER
16	10	7	11	**FEEL THE BEAT** GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
17	11	6	12	**IS IT LOVE?** RAZOR & TIE 80778	CHILI HI FLY
18	5	4	10	**LET ME LOVE YOU** EDEL AMERICA 18242	DA BUZZ
19	21	26	5	**AIN'T WHAT I EXPECTED** GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
20	26	32	4	**MY FEELING** RADIKAL 99057	JUNIOR JACK
21	30	33	3	**WHAT'S ON YOUR MIND (PURE ENERGY)** TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
22	12	8	11	**MINE TO GIVE** ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
23	22	27	7	**CRAZY LOVE** ISLAND 728422/IDJMG	MJ COLE
24	27	29	6	**HAPPY PEOPLE** CITY OF ANGELS 76701	STATIC REVENGER
				Power Pick	
25	38	—	2	**WHAT IT FEELS LIKE FOR A GIRL** MAVERICK 42932/WARNER BROS. †	MADONNA
26	16	15	9	**A TIME FOR US** ATLANTIC 87538	BARRATT WAUGH
27	33	39	1	**LET THE MUSIC USE YOU UP** STAR 69 215	CELEDA
28	32	38	4	**MISS YOU** PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
29	39	—	2	**DREAM ON** MUTE 44982/REPRISE †	DEPECHE MODE
30	39	42	3	**SUPER CALIFORNIA** MCA 155809	FUNKY GREEN DOGS
31	39	19	12	**PASS IT ON** MOONSHINE 88474	KEOKI
32	29	11	11	**STAND UP** TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
33	47	—	2	**LOVE IN TRAFFIC** COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
34	43	—	2	**BANG THE DRUM** 4 PLAY 2033	ABEL
35	29	11	11	**THE POWER** TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
36	39	40	5	**LET ME BE THE ONE** REPRISE 44984	SASHA ALEXANDER
37	37	34	4	**BREED** REPRISE PROMO	SNAKE RIVER CONSPIRACY
38	44	—	2	**OUT OF NOWHERE** EPIC 79576	GLORIA ESTEFAN
39	28	20	12	**SPACED INVADER** INTERNATIONAL HOUSE 9059	HATIRAS
40	29	19	32	**THRU DA ROOF** GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
41	42	—	2	**BEAUTIFUL** V2 27689 †	MANDALAY
42	40	47	3	**IN THESE SHOES** WARNER BROS. PROMO	BETTE MIDLER
43	31	25	7	**OPTICON** WARNER SUNSET/ELEMENTREE 44976/REPRISE	ORGY
44	34	28	8	**YOU MAKE ME SICK** LAFACE 24533/ARISTA †	PINK
45	45		2	**BEGIN 2 RISE** JELLYBEAN 2610	ALI QAMISI FEATURING JAYELLA
				Hot Shot Debut	
46	NEW ▶		1	**STANLEY (HERE I AM)** G2 01953/STRICTLY RHYTHM	AIRHEADZ
47	NEW ▶		1	**SOUND OF BAMBOO** STAR 69 210	FLICKMAN
48	NEW ▶		1	**BEAUTIFUL STRANGE** BEDROCK PROMO	BEDROCK
49	NEW ▶		1	**JUST FRIENDS (SUNNY)** DEF JAM/DEF SOUL PROMO/IDJMG †	MUSIQ
50	47	49	3	**I WANNA B U** DOTDOTDOT 004	CHOCOLATE PUMA

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	10	**STRANGER IN MY HOUSE** (T) (X) ELEKTRA 6[illegible]73/EEG † 4 weeks at No. 1	TAMIA
2	2	2	21	**ONE MORE TIME** (T) (X) VIRGIN 38758 †	DAFT PUNK
3	4	4	9	**BY YOUR SIDE** (T) (X) EPIC 79544 †	SADE
4	3	3	9	**LOVE DON'T COST A THING** (T) (X) EPIC 79547 †	JENNIFER LOPEZ
5	5	5	20	**LADY (HEAR ME TONIGHT)** (T) (X) BARCLAY 587900/MCA †	MOOJO
6	6	6	6	**I TURN TO YOU** (T) (X) VIRGIN 38773 †	MELANIE C
7	8	7	36	**MUSIC** (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
8	7	8	15	**DON'T TELL ME** (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
9	12	11	5	**OPTICON** (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
10	11	9	52	**DESERT ROSE** (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
11	9	13	20	**STRONGER** (T) (X) JIVE 79405 †	BRITNEY SPEARS
12	13	15	5	**LOOK AT US** (T) (X) PLAYLANO 50193/PRIORITY †	SARINA PARIS
13	14	17	32	**IT'S NOT RIGHT BUT IT'S OKAY** (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
14	10	14	19	**CAN'T FIGHT THE MOONLIGHT** (T) (X) CURB 77098 †	LEANN RIMES
15	16	12	25	**SANDSTORM** (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
16	15	10	19	**SOUTH SIDE** (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
17	18	16	15	**CASTLES IN THE SKY** (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
				Greatest Gainer	
18	22	22	5	**TAKE BACK** (T) (X) SOUNDAY 70486/ORPHEUS	KODA
19	17	18	32	**MOST GIRLS** (T) (X) LAFACE 24490/ARISTA †	PINK
20	19	27	36	**MARIA MARIA** (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
21	20	19	41	**JUMPIN', JUMPIN'** (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
				Hot Shot Debut	
22	NEW ▶		1	**ALL FOR YOU** (T) VIRGIN 97522 †	JANET
23	21	20	51	**KERNKRAFT 400** (T) (X) RADIKAL 99027 †	ZOMBIE NATION
24	36	—	2	**WHAT'S ON YOUR MIND (PURE ENERGY)** (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
25	23	24	44	**TOCA'S MIRACLE** (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
26	RE-ENTRY		28	**MY LOVE IS YOUR LOVE** (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
27	NEW ▶		1	**NO RETURNS** (M) (T) (X) MODERN VOICES 009 †	JILLDIANE
28	25	23	5	**EVERYTIME YOU NEED ME** (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
29	30	32	5	**I LIKE THEM GIRLS** (T) RCA 60418 †	TYRESE
30	32	33	15	**MY HEART GOES BOOM (LA DI DA DA)** (T) (X) LOGIC 79126 †	FRENCH AFFAIR
31	27	—	3	**WHAT U DID 2 ME** (T) (X) ROBBINS 72047	ROCKELL
32	29	25	11	**SPENTE LE STELLE** (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
33	29	26	59	**SAY MY NAME** (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
34	26	11	30	**INDEPENDENT WOMEN PART I** (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
35	32	30	48	**DON'T CALL ME BABY** (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
36	47	47	25	**NOT THAT KIND** (X) DAYLIGHT 79483/EPIC †	ANASTACIA
37	35	28	32	**BOY** (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
38	45	36	22	**WE ARE ALIVE** (T) (X) MUTE 69145 †	PAUL VAN DYK
39	47	48	55	**WHAT A GIRL WANTS** (T) (X) RCA 60224 †	CHRISTINA AGUILERA
40	34	40	36	**THE HAMPSTERDANCE SONG** (X) KOCH 8161 †	HAMPTON THE HAMPSTER
41	44	49	32	**I'M OUTTA LOVE** (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
42	41	—	2	**IS IT LOVE?** (T) (X) RAZOR & TIE 80778	CHILI HI FLY
43	40	38	38	**I WANT YOU TO NEED ME/THAT'S THE WAY IT IS** (X) 550 MUSIC 79473/EPIC †	CELINE DION
44	38	43	26	**THAT OTHER WOMAN** (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
45	39	37	54	**I WILL LOVE AGAIN** (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
46	37	29	3	**MORE THAN LIFE/TWO OUT OF THREE AIN'T BAD** (T) (X) CURB 73123	JANA
47	43	31	5	**STAND UP** (T) (X) TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
48	33	34	21	**ALL GOOD?** (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
49	48	44	14	**LOVIN' YOU** (T) (X) RCA 60400	KRISTINE W
50	RE-ENTRY		47	**FEELIN' SO GOOD** (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2001, Billboard/BPI Communications.

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Columbia's Carpenter Takes On Themes Of Time, Sex, Love

BY PHYLLIS STARK

NASHVILLE—With a title like *Time*Sex*Love*, it's not hard to figure out that Mary Chapin Carpenter's first new studio album in almost five years is packed with the kind of lyrically deep, personal songs for which she has come to be known.

Still, Carpenter says, "I always feel like you should put warning stickers on these records saying, 'Don't just presume [these songs are about me].' There are always the autobiographical things [for which] you draw on your soul, draw on yourself, but there is the world out there too, and your imagination. It's not up to me to say, 'This one is about me and this one is not,' but I always assume that people realize that it's not always about me."

CARPENTER

The full title of the album, due May 29 on Columbia, is "Time is the great gift; sex is the great equalizer; love is the great mystery." It was a line spontaneously uttered by Carpenter's longtime collaborator John Jennings, after Carpenter mentioned to him that her new songs center around the themes of time, sex, and love.

The album title became the subject of much debate during the recording sessions last fall at London's Air Studios. "We all would sit around for hours and philosophize about this," Carpenter says. "If you came out on one position—[such as] time is the great mystery, or love is the great equalizer—you had to defend it. My position is what I ended up with as the title."

Carpenter wrote or co-wrote all 14 of the album's tracks—nine solo, three with hit songwriter Gary Burr, one with Kim Richey, and one with Jennings, who co-produced the album along with Carpenter and Sony A&R executive Blake Chancey. As the presidential election controversy raged in the U.S., Carpenter was having a ball making the album in London.

"It ended up being the most positive experience," she says. "My one mandate [in making this album] was that I wanted to laugh my ass off. I just wanted to have fun. When I made the last studio record [1996's *A Place in the World*], I just felt like there was so much pressure from so many different places, including myself. I [thought], 'I just can't make a record like this anymore. It's just crazy. It just doesn't feel good.' I didn't want to repeat that."

While it has been a long time since her last studio album, Carpenter has kept busy. Besides assembling her 1999 set *Party Doll and Other Favorites*, a best-of collection featuring live and alternative versions of her hits, she's been writing songs constantly and touring. She has also been involved in numerous other projects, most recently the Campaign for a Landmine Free World. She recently contributed to a Vanguard album in support of the cause, which she calls "exceedingly important."

Carpenter traveled to Cambodia on behalf of the organization earlier this year, a trip she refers to as "a life-altering experience": "I feel like I'm not eloquent enough to describe it, but it made me feel more resolved than ever to be an advocate for this issue."

While the sound of country radio has changed in the past five years, both Carpenter and her label are hoping her music still fits the format. Mike Kraski, Sony's senior VP of sales and marketing, says the album "gives country radio an opportunity to add depth and substance—in terms of lyrical content—to their mix, and I think the format is in dire need of that." He adds, "This is a woman who speaks to that [female] audience better than any other songwriter or singer in the format today."

While Carpenter says she "hasn't a clue" how her music fits into contemporary country radio, Carpenter says, "I hope that this record will find a place there. But who knows? I have enough things on my shoulders to worry about." She continues, "I just keep my fingers crossed and hope it happens, but I do feel like—and it's not like a disclaimer or anything—but I am so proud of this record that there is not a lot that could happen that would dampen that."

For this album, Carpenter decided she wasn't going to concentrate on commercial concerns, such as radio and retail viability, choosing instead to focus only on the music. That decision, she says, "is a direct reference to my experience with the last record." This time," she adds, "I just worked really hard to put those songs on the record that I just felt in love with. I hope that the best comes from that. And if, by some stroke, the commercial and the spiritual meet, hallelujah."

While previously she had always followed her heart, Carpenter (who is managed by Ron Fierstein at AGF) admits she had also "let a lot of pressure get to me," she says. "It really hurt my sense of fun and experimentation, my sense of adventure in the studio. I understand that people are doing their jobs, but [on this album] I felt like my job is to make the best music I can make and throw all the other stuff out the window, and Blake and John were absolutely with me on that. It just felt wonderful to feel so supported."

The first single, "Simple Life," debuts at No. 58 on the Hot Country Singles & Tracks chart this issue. Stoney Richards, assistant PD/music director at WDSY (Y108) Pittsburgh, thinks "Simple Life" is a hit. "I haven't seen any research yet," he says, "but my bet is [it] will move from light [rotation] to medium to heavy. Let's hope so. Some songs you play. Some songs you root for. [And] I'm rootin' [for this one]."

Richards says Carpenter is a true artist and "should be respected for that. If you're a country radio station with a good 25- to 54-year-old audience, your audience probably knows and really appreciates Carpenter."

Carpenter began promoting the album with a brief radio tour that took her to five stations in three days. Booked by the William Morris Agency, she begins a U.K. tour May 22, with a U.S. tour to follow June 21. She will also be performing dates with Steve Earle in August.

Kraski says his biggest marketing challenge will be reaching all of Carpenter's diverse fan base. While he says a core group of her fans will be made aware of the new album by country radio, "there are a lot of [her] fans who probably no longer listen to country radio or maybe never did listen to country radio. Our challenge with Chapin is always reaching out to that audience outside the confines of mainstream country radio."

Sony will try to meet that challenge by marketing *Time*Sex*Love* on the Internet, through the media, and at nontraditional country retailers like Borders, where, Kraski says, Carpenter does better than more typical country acts.

"Our belief is that her fans are very Internet-savvy," says Kraski. "We think they are the kind that reach out and find out about their music on the Internet. So we have a very impressive Web marketing strategy, and that will be an important part of our efforts." An already confirmed June 13 appearance on *Late Show With David Letterman*, Kraski says, is "a very good sign that she remains an electronic media darling."

Kraski also says Sony will be "reaching out [to consumers] through an aggressive advertising campaign and an aggressive retail strategy. There are at least 4 million people who own at least one piece of Mary Chapin Carpenter music, so our job is to find a way to reach as many of them as possible, as quickly as possible."

Nashville Execs Confront Napster COO; Rogers And Owens To Receive Awards

Nashville Scene

by Phyllis Stark

DURING AN April 19 speech in Nashville, Napster COO **Milt Olin** adopted a conciliatory tone, but that didn't keep attendees from the Music Row community from asking the tough questions.

Noting that "Napster did something to erode the conventional wisdom that music should be paid for," Nashville attorney **Robin Mitchell Joyce** told Olin that "when we talk to people, particularly college students, we are always surprised by their almost aggressive attitude that free music is their right."

Bart Herbison, Nashville Songwriters Assn. International executive director, told Olin, "I have not seen the message from you that music is not for free." He challenged Olin to join with the songwriting community in delivering that message to Napster users.

Olin repeatedly contended that the company's research shows that "the most active Napster users are still buying CDs. Our users say they are buying more records today than before they became Napster users. I believe it to be true."

Olin also said, "Our users expect to pay," and added, "Our goal will be to provide [users] with an industry-supported, [paid] model." During his speech, Olin cited Harris Research Poll statistics that indicate "37% of Napster users say they listen to country music," and "three out of five country music fans say they use [Napster] to sample music before purchasing." Olin's speech was co-sponsored by the Country Music Assn., Leadership Music, and the Copyright Society of the South.

AROUND THE INDUSTRY: **Colin Reed** has been named president/CEO of Gaylord Entertainment, replacing **Terry London**, who exited last July. Reed was CFO at Harrah's Entertainment. Also joining Gaylord is new chairman **Michael Rose**. He previously was chairman/CEO of Promus Hotel, Harrah's Entertainment, and Holiday Corp. Both Reed and Rose are members of Gaylord's board of directors. **E.K. Gaylord II** will step down as chairman but remain on the board.

The Country Music Assn. (CMA) has teamed with NBC to bring 11 stars from daytime dramas *Days of Our Lives* and *Passions* to Fan Fair, June 14-17 in downtown Nashville. The actors will sign autographs, attend concerts, do media interviews, and appear and perform at an NBC Daytime Fan Fair After Hours party June 16 at the Wildhorse Saloon. In related news, the CMA will offer reserved seating for Fan Fair concerts at Adelphia Coliseum for the first time this year. Fan Fair events previously were general admission.

Former CMA event services manager **Patti Burgart** has been named executive director of the International Entertainment Buyers Assn. in Nashville.

ARTIST NEWS: **Kenny Rogers** will receive the Career Achievement Award at the 36th annual Academy of Country Music (ACM) Awards May 9 in Los Angeles. **Glen Campbell** will present the award to Rogers during the telecast. The award is periodically given to an artist who has had fame in prior years and a substantial comeback in the preceding year. The award is voted on by ACM's board. There have been only three previous recipients: **Johnny Paycheck** in 1977, **Carl Perkins** in 1986, and **John Anderson** in 1993.

Country Radio Broadcasters Inc. will honor **Buck Owens** with its Career Achievement Award at its annual Country Music DJ Hall of Fame dinner June 28 in Nashville. . . **Lorrie Morgan** and **Sammy Kershaw** announced their engagement and a Sept. 29 wedding date during an April 17 appearance on *Live With Regis and Kelly*.

SIGNINGS: Nashville-based indie label Radio Records is in the process of signing **Kevin Sharp**. A former Asylum artist, Sharp had his debut album for that label, *Measure of a Man*, certified gold; it spawned three top 10 singles, including the No. 1 "Nobody Knows." He is already working on an album for Radio Records, which hopes to have a single to radio in late summer or early fall. Sharp is the second signing to the label's roster, which also includes Texas country group **the Peter Dawson Band**.

VFR Records artist **Mark McGuinn** has signed with **Scott Siman** of rpm management. Siman also manages **Tim McGraw**, **Billy Gilman**, and **Jessica Andrews**.

Lee Roy Parnell has signed with Gurley & Co. for publicity representation. His new album, *To Tell the Truth*, is due June 12 on Vanguard Records.

Singer/songwriter **Paul Williams** has signed with Nashville-based TBA Entertainment for personal management, Monterey Peninsula Artists for booking, and the Los Angeles-based Shefrin Co. for publicity.

Billboard TOP COUNTRY ALBUMS™

MAY 5, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1/Hot Shot Debut		
1	NEW ▶		1	**BROOKS & DUNN** ARISTA NASHVILLE 67003/RLG (12.98/18.98) 1 week at No. 1	STEERS & STRIPES	1
2	1	2	38	**SOUNDTRACK** ▲[1] CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	2	1	20	**SOUNDTRACK** ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
4	3	3	48	**LEE ANN WOMACK** ▲[1] MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
5	5	5	22	**TIM MCGRAW** ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	4	4	8	**JESSICA ANDREWS** ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
7	10	10	28	**SARA EVANS** ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	7
8	7	7	86	**DIXIE CHICKS** ▲[3] MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
9	6	6	76	**FAITH HILL** ▲[4] WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
10	9	9	30	**KENNY CHESNEY** ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
11	8	8	12	**LEANN RIMES** CURB 77979 (11.98/17.98)	I NEED YOU	1
12	11	12	29	**TRAVIS TRITT** ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
13	NEW ▶		1	**LORRIE MORGAN & SAMMY KERSHAW** RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
14	14	14	78	**GARY ALLAN** ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
15	12	11	77	**TOBY KEITH** ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
16	13	13	11	**DIAMOND RIO** ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
17	16	15	6	**TRICK PONY** WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
18	15	17	44	**BILLY GILMAN** ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
19	20	22	20	**NICKEL CREEK** SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	19
20	18	20	64	**KEITH URBAN** ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
21	17	19	38	**JO DEE MESSINA** ● CURB 77977 (11.98/17.98)	BURN	1
22	22	23	24	**ALAN JACKSON** ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	24	25	99	**LONESTAR** ▲[1] BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
24	19	21	102	**SHEDAISY** ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
25	26	28	46	**RASCAL FLATTS** LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
26	23	18	79	**ANNE MURRAY** ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
27	28	29	25	**JAMIE O'NEAL** MERCURY 170132 (11.98/17.98) HS	SHIVER	14
28	21	16	4	**CLAY WALKER** GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
29	32	35	59	**GEORGE STRAIT** ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
30	29	26	39	**AARON TIPPIN** ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
31	25	24	6	**DELBERT MCCLINTON** NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
32	31	34	31	**GEORGE STRAIT** ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
33	30	27	13	**DOLLY PARTON** SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
34	36	31	54	**VARIOUS ARTISTS** TIME LIFE 15444 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
				Greatest Gainer		
35	39	33	54	**VARIOUS ARTISTS** TIME LIFE 15444 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
36	33	32	99	**BRAD PAISLEY** ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
37	71	—	2	**CHARLIE ROBISON** LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
38	35	38	61	**PHIL VASSAR** ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
39	40	—	43	**SOUNDTRACK** BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
40	34	37	14	**ALABAMA** RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
41	45	44	39	**CLAY DAVIDSON** VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
42	41	30	54	**VARIOUS ARTISTS** TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
43	38	36	9	**TIM RUSHLOW** ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
44	44	40	36	**RODNEY CARRINGTON** CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
45	46	42	78	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
46	37	39	23	**CLEDUS T. JUDD** MONUMENT 69[illegible]/SONY (11.98/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
				Pacesetter		
47	54	48	21	**CHRIS CAGLE** VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	47
48	42	41	30	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
49	43	46	103	**TIM MCGRAW** ▲[1] CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
50	NEW ▶		1	**HAYSEED DIXIE** DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	50
51	49	58	25	**RANDY TRAVIS** WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
52	48	50	31	**TERRI CLARK** MERCURY 170157 (11.98/17.98)	FEARLESS	8
53	56	55	27	**DARRYL WORLEY** DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
54	55	52	98	**CHRIS LEDOUX** CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
55	50	43	32	**EMMYLOU HARRIS** NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
56	RE-ENTRY		9	**KASEY CHAMBERS** ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
57	51	53	52	**ROY D. MERCER** VIRGIN 43049/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
58	53	49	102	**KENNY ROGERS** ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
59	47	47	5	**SHERRIE AUSTIN** WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
60	52	56	84	**MARTINA MCBRIDE** ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
61	57	51	27	**BILLY RAY CYRUS** MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
62	62	59	84	**ALISON KRAUSS** ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
63	59	54	25	**DWIGHT YOAKAM** REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
64	67	74	46	**RONNIE MILSAP** VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
65	58	45	7	**PAM TILLIS** ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
66	60	61	101	**DWIGHT YOAKAM** ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
67	63	69	71	**JEFF FOXWORTHY** WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
68	60	68	29	**ROY D. MERCER** VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
69	70	71	22	**PATTY LOVELESS** EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
70	RE-ENTRY		26	**JOHNNY CASH** AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
71	65	64	74	**REBA MCENTIRE** ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
72	68	68	35	**BILL ENGVALL** BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	17
73	24	62	25	**KENNY ROGERS** DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
74	66	70	4	**VARIOUS ARTISTS** SCREAM 0001/NAVARRE (13.98/16.98)	THE BLUE COLLAR COMEDY TOUR: LIVE	53
25	24	69	24	**SAWYER BROWN** CURB 77976 (11.98/17.98)	THE HITS LIVE	35

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

MAY 5, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**DIXIE CHICKS** ◆[3] MONUMENT 66195/SONY (10.98 EQ/17.98) HS 30 weeks at No. 1	WIDE OPEN SPACES	169
3	3	**SHANIA TWAIN** ◆[6] MERCURY 536003 (12.98/18.98)	COME ON OVER	181
3	3	**BROOKS & DUNN** ▲[5] ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	186
4	1	**JOHNNY CASH** ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	107
3	3	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	123
3	3	**GARTH BROOKS** ◆[14] CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	127
3	10	**WILLIE NELSON** ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	137
3	10	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	287
9	10	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	359
10	3	**FAITH HILL** ▲[3] WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	157
10	3	**JOHN DENVER** MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	148
10	13	**TOBY KEITH** ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	125
16	16	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	558
24	24	**THE JUDDS** CURB 77965 (7.98/11.98)	NUMBER ONE HITS	49
15	24	**TRAVIS TRITT** ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	256
15	19	**MONTGOMERY GENTRY** ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	107
17	18	**CHARLIE DANIELS** ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	318
24	24	**VARIOUS ARTISTS** MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	17
24	24	**WILLIE NELSON** ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	329
20	24	**PATSY CLINE** ▲[7] MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	732
21	4	**FAITH HILL** ▲[3] WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	130
22	25	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	395
23	22	**JO DEE MESSINA** ▲[2] CURB 77904 (11.98/17.98)	I'M ALRIGHT	106
24	—	**HANK WILLIAMS** MERCURY 536029 (11.98/17.98)	20 OF HANK WILLIAMS GREATEST HITS	106
25	16	**FAITH HILL** ▲[2] WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	149

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER

by Wade Jessen

WELL DONE: As the album's lead single encores atop Hot Country Singles & Tracks, **Brooks & Dunn's** *Steers & Stripes* (Arista/Nashville) arrives with double Hot Shot Debut trophies, at No. 1 on Top Country Albums and at No. 4 on The Billboard 200, the duo's highest chart position to date on the big chart. It is their third title to begin at No. 1 on the country list.

Starting with more than 80,000 units, the new album is Brooks & Dunn's third-largest opening week with a set of new songs since their 1991 debut, *Brand New Man*. The fattest first week belongs to *Borderline*, which scanned more than 88,000 units in the May 4, 1996, issue, followed by *If You See Her*, which bowed with approximately 87,000 scans in the June 20, 1998, *Billboard*.

In autumn 1997, *The Greatest Hits Collection* entered with 103,000 copies sold. It holds at No. 3 on this issue's Top Country Catalog Albums.

Brooks & Dunn's Neon Circus & Wild West Show tour opens Saturday (28) in Birmingham, Ala., and features **Toby Keith, Montgomery Gentry, Keith Urban,** and **Cledus T. Judd.**

LOVE THY NEIGHBOR: Newcomer **Mark McGuinn's** "Mrs. Steven Rudy" (VFR) scans 7,000 units to rule Top Country Singles Sales, a move that pushes **LeAnn Rimes'** "But I Do Love You" (Curb) to No. 2 after accumulating 10 weeks at No. 1; it has spent 25 weeks in the top five.

On Hot Country Singles & Tracks, McGuinn's song increases 204 detections to rise 11-8. It is the first debut chart single by a solo artist on an independent label to enter that chart's top 10 in 17 years. If "Mrs. Steven Rudy" makes it to the top five, it will be the first such single in 30 years. That distinction currently belongs to **Billy "Crash" Craddock's** 1971 cover of **Dawn's** "Knock Three Times," which peaked at No. 3 on the independent Cartwheel imprint.

GRASS COVERED: As independent labels continue to heighten their profiles on our country charts, the recently opened Dualtone Records introduces **Hayseed Dixie**, an ephemeral group of unidentified bluegrass/acoustic musicians (Billboard, April 7) that bows at No. 50 on Top Country Albums with *A Hillbilly Tribute to AC/DC*.

The group gives a backwoods update to AC/DC songs, including "You Shook Me All Night Long," "Back in Black," and a surprisingly authentic-sounding version of "Big Balls." Dualtone will soon issue other new sets by **Jim Lauderdale, Radney Foster,** and **David Ball**, with distribution by Houston-based Southwest Wholesale.

BLOOMING BLUEBONNETS, BATMAN: **Charlie Robison** gives his Lucky Dog imprint (Sony) its first top 40 entry on Hot Country Singles & Tracks, as "I Want You Bad" gains 27 detections and jumps 43-40. Spins are heard at 66 monitored signals, including WYGY Cincinnati, KSCS Dallas, and KBEQ Kansas City, Mo.

"I Want You Bad" is the lead single from Robison's *Step Right Up*, which dips to No. 37 after taking Hot Shot Debut honors at No. 27 on Top Country Albums last issue.

Distribution Clout Gives Relentless Foothold

BY RAY WADDELL

NASHVILLE—Armed with strong distribution backing and healthy relationships at retail, independent label Relentless/Nashville is starting to make some noise on Music Row.

The label has lined up releases from a range of acts, including such well-known names as Merle Haggard, Randy Travis, and T. Graham Brown and relative unknowns Valerie DeLaCruz and Irene Kelley.

Relentless/Nashville is owned by Montreal-based Madacy Entertainment, which, in turn, is owned by Handleman Group. After finding success with budget/midline releases and TV packages, Madacy started looking for front-line label opportunities. The original plan was to start four labels, specializing in pop, country, AC, and alternative music.

ROY

"We knew that as the market consolidated on the retail side, the availability of tracks from the music property side would [diminish], so we felt we should look at the front-line business to protect our own interests, as opportunities for good midline content started to shrink," Dave Roy, president of Relentless/Nashville, says. "The real emphasis was placed on the country label, Relentless/Nashville, because we knew that would have the best potential and biggest opportunity for us."

Roy began making trips to Nashville in mid-1999 to feel out the market, taking meetings with such booking agents as Creative Artists Agency, Monterey Peninsula, and Buddy Lee Attractions. "We felt this would be a good place to look for artists that were no longer on labels and looking for opportunities," Roy says. "We were trying to find artists that had slipped through the cracks."

Even while looking for established names, the first signing was singer/songwriter DeLaCruz, who was pretty much an unknown entity outside of the Northeastern U.S. Her debut album, *They'll Never Know*, bowed in August 2000. In retrospect, Roy says, the label and DeLaCruz may have been better served if Relentless/Nashville had come with a more recognized name out of the box.

"Valerie has a phenomenal voice, and she's a great songwriter, but if I had it to do over, I probably would have held that release until we had four or five releases by established artists," Roy says. "Still, she has had some success, and we're still working the project."

BIGGER GUNS

Relentless/Nashville soon began to deal in more established names, including Sherrié Austin's *Followin' a Feelin'* (a distribution deal for WE Records) and Steve Forbert's *Young Guitar Days* in March, as well as a brace of Don McClean records—*Don McClean Sings Marty Robbins* and the live album *Starry, Starry Night*—in May. A pair of Merle Haggard gospel albums are set for Tuesday (1) (Billboard, April 21), and Charley Pride's *Tribute to Jim Reeves* is due May 15 in a distribution deal with Music City Records.

Coming up June 5 are *The Very Best of Asleep at the Wheel* and *T. Graham Brown Lives*. A Randy Travis project with Kyle Lehning producing is due late 2001 or early '02.

Brown is particularly enthused about his relationship with Relentless/Nashville, not only for his live album, but also for an upcoming studio release set for later this year. "Our goal was to get our records in stores," Brown says. "All my stuff is out of print, so we've had nothing to sell."

Brown has been impressed by Roy and the staff at the label. "They're honest, which is a breath of fresh air," he says. "They look you in the eye. Their contracts are short. Their interest in the music is good, and the artists they're dealing with seem to be my kind of folks."

relentless nashville

The response on Music Row has also been positive. "Once people understood who we were and the fact that we're owned by the Handleman Group, people realize that when it comes to country music, Handleman is a key player as a supplier to mass merchants," Roy says. "It's set up almost like a major distribution company, with a national sales staff supported by regionals."

Regional support is a big factor, Roy adds. "Once we went into the front-line business, we knew we needed a regional presence and people who understand marketing and touring to pitch our projects and get us more respect and credibility."

Roy knows Relentless/Nashville is facing an uphill battle as an independent label but is encouraged by the success seen recently at radio by other indie labels with such artists as Kenny Rogers and Mark McGuinn. "Radio is certainly a challenge, and when you look at retail, you're challenged by limited money and limited space in stores," he says. "Advertising and promotional campaigns are expensive, but you have to be prepared to be part of that system. Luckily, at Madacy, we're pretty much a preferred vendor with most retail accounts. We shipped close to 40 million units last year, so we're a pretty major player."

Tim Petersen, country music buyer for Albany, N.Y.-based Trans World Entertainment, thinks Relentless/Nashville has a good shot at success under Roy's leadership. "Dave Roy used to be a buyer at Trans World several years ago, and it was well-known at that time he had a great relationship with the country music community," Petersen says. "It will be interesting to see the kind of roster he builds in the next couple of years."

To Roy, Relentless/Nashville fills a niche, especially for artists that "still have a deep fan base, play 150 to 200 dates a year, and are very recognizable, particularly at the mass-market level," he says. "We feel such an artist can sell 50,000 to 200,000 and make money almost from record one."

As for Brown, he's excited about the prospect of taking new music to retail via Relentless/Nashville. "Hey, man, I'm 47 years old, and the majors aren't knocking at my door," he says. "Now we're making stuff happen, and it's fun."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist

1 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
39 **ANGELS IN WAITING** (WB, ASCAP/Cal IV, ASCAP/D'Shaughmessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM
46 **AUSTIN** (Talbot, BMI/Kirstisongs, ASCAP)
23 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
49 **COME A LITTLE CLOSER** (Curb Congregation, SESAC/Monkeds, SESAC/Lil-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP)
42 **COMPLICATED** (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
5 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
28 **DOWNTIME** (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL
47 **FOREVER LOVING YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM
30 **A GOOD WAY TO GET ON MY BAD SIDE** (Universal ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM
6 **GROWN MEN DON'T CRY** (Langa Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
43 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
50 **I AM A MAN OF CONSTANT SORROW** (Public Domain)
14 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
3 **IF I FALL YOU'RE GOING DOWN WITH ME** (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
7 **IF MY HEART HAD WINGS** (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
11 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
16 **I'M ALREADY THERE** (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) WBM
2 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
41 **IT'S MY TIME** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Bnan's Dream, ASCAP/CMI, ASCAP) HL/WBM
51 **I WANNA BE THAT GIRL** (EMI April, ASCAP/Waltz Time, ASCAP) HL
40 **I WANT YOU BAD** (Music Sales, ASCAP)
31 **I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM
60 **JOLENE** (Velvet Apple, BMI) WBM
26 **LAREDO** (Mark Hybner, ASCAP)
21 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL
57 **LIVE CLOSE BY, VISIT OFTEN** (Mazdu, BMI/Betty's Boys, BMI)
45 **LOVE IS ENOUGH** (Willdawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM
48 **LOVING EVERY MINUTE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP) HL/WBM
8 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM
27 **NO FEAR** (Universal-PolyGram International, ASCAP/Tern-000, ASCAP/Why Walk, ASCAP) WBM
56 **ON A NIGHT LIKE THIS** (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM
9 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
20 **PEOPLE LIKE US** (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Bnan's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP) WBM
53 **PLEASE** (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM
10 **RIGHT WHERE I NEED TO BE** (Acuff Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
17 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyme, BMI) HL
38 **SAY NO MORE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM
34 **SECOND WIND** (EMI Blackwood, BMI/Hatley Creek, BMI) HL
16 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP) WBM
52 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
12 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim Johnson, BMI) HL
54 **SHOOT STRAIGHT FROM YOUR HEART** (Vinny Mae, BMI) WBM
58 **SIMPLE LIFE** (Why Walk, ASCAP)
22 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
55 **STANDING STILL** (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM
44 **STILL HOLDING OUT FOR YOU** (Without Anna, ASCAP/Chi Boy, ASCAP)
29 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Sony/ATV Tree, BMI) HL
15 **TWO PEOPLE FELL IN LOVE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
35 **UNFORGIVEN** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
33 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM
37 **WHAT I REALLY MEANT TO SAY** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL
24 **WHEN I THINK ABOUT ANGELS** (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
19 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Nee Haw, ASCAP) WBM
32 **WHERE THE BLACKTOP ENDS** (Steve Warner, BMI/Built On Rock, ASCAP) WBM
25 **WHILE YOU LOVED ME** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL
4 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracai, BMI/Songs Of Universal, BMI) HL/WBM
36 **WHY THEY CALL IT FALLING** (WB, ASCAP/Maveric, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM
59 **WILL YOU MARRY ME** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/Al Andersongs, BMI)
13 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)

Billboard HOT COUNTRY SINGLES & TRACKS™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	PRODUCER (SONGWRITER)	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1				
1	1	3	12	AIN'T NOTHING 'BOUT YOU (2 weeks at No. 1)	K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN	(V) ARISTA NASHVILLE 69048 †	1
2	2	2	20	IT'S A GREAT DAY TO BE ALIVE	B.J.WALKER,JR.,T.TRITT (D.SCOTT)	TRAVIS TRITT	(V) COLUMBIA 79563 †	2
3	5	7	11	IF I FALL YOU'RE GOING DOWN WITH ME	B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS	MONUMENT ALBUM CUT	3
4	3	1	25	WHO I AM	B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS	(V) DREAMWORKS 450918 †	1
5	4	6	16	DON'T HAPPEN TWICE	B.CANNON,N.WILSON,K.CHESNEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY	(V) BNA 69035 †	4
6	7	8	7	GROWN MEN DON'T CRY	B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW	CURB ALBUM CUT	6
7	6	4	17	IF MY HEART HAD WINGS	B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL	(V) WARNER BROS. 16773/WRN †	3
8	11	11	15	MRS. STEVEN RUDY	M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN	(D) VFR 734758 †	8
9	8	8	26	ONE MORE DAY	M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO	(V) ARISTA NASHVILLE 69036 †	1
10	10	10	10	RIGHT WHERE I NEED TO BE	T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN	(V) MCA NASHVILLE 172180 †	10
11	10	10	10	IF YOU CAN DO ANYTHING ELSE	T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT	(V) MCA NASHVILLE 172200	11
12	9	9	27	SHE MISSES HIM	D.MALLOY (T.JOHNSON)	TIM RUSHLOW	ATLANTIC ALBUM CUT †	8
13	10	10	18	YOU SHOULDN'T KISS ME LIKE THIS	J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH	DREAMWORKS ALBUM CUT †	1
14	12	10	12	I COULD NOT ASK FOR MORE	S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS	(V) RCA 69008 †	14
15	15	16	8	TWO PEOPLE FELL IN LOVE	F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY	(V) ARISTA NASHVILLE 69051 †	14
16	12	26	13	SHE COULDN'T CHANGE ME	J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY	(C) (D) (V) COLUMBIA 79540 †	14
17	10	17	10	ROSE BOUQUET	B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR	(V) ARISTA NASHVILLE 60937 †	10
				AIRPOWER				
18	23	31	4	I'M ALREADY THERE	D.HUFF (R.MCDONALD,G.BAKER,F.MYERS)	LONESTAR	BNA ALBUM CUT	18
19	19	19	9	WHEN SOMEBODY LOVES YOU	K.STEGALL (A.JACKSON)	ALAN JACKSON	(V) ARISTA NASHVILLE 69049 †	19
				AIRPOWER				
20	22	22	17	PEOPLE LIKE US	A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN	(V) LYRIC STREET 011282 †	20
21	21	21	17	THE LAST THING ON MY MIND	E.GORDY,JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS	EPIC ALBUM CUT †	20
22	24	13	15	SOMETIMES	S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON	(V) VIRGIN 58981/CAPITOL †	22
23	12	12	11	BUT I DO LOVE YOU	T.HORN (D.WARREN)	LEANN RIMES	(C) (D) CURB 73116	23
24	27	26	6	WHEN I THINK ABOUT ANGELS	K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL	MERCURY ALBUM CUT †	14
25	30	32	6	WHILE YOU LOVED ME	M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS	LYRIC STREET ALBUM CUT	25
26	29	28	12	LAREDO	R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE	VIRGIN ALBUM CUT/CAPITOL †	26
27	28	27	13	NO FEAR	S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK	(V) MERCURY 172197 †	27
28	33	38	4	DOWNTIME	B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)	JO DEE MESSINA	CURB ALBUM CUT	28
29	31	30	15	THERE YOU GO AGAIN	K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS	DREAMCATCHER ALBUM CUT	29
30	32	34	7	A GOOD WAY TO GET ON MY BAD SIDE	B.J.WALKER,JR. (G.TEREN,R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT	RCA ALBUM CUT	30
31	36	37	5	I WOULD'VE LOVED YOU ANYWAY	M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD	(V) MCA NASHVILLE 172201 †	31
32	40	48	4	WHERE THE BLACKTOP ENDS	M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMBLIN)	KEITH URBAN	CAPITOL ALBUM CUT	32
33	34	35	13	WHAT I DID RIGHT	J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT	(V) MCA NASHVILLE 172196	33
34	37	42	5	SECOND WIND	F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY	DREAMWORKS ALBUM CUT †	34
35	39	39	7	UNFORGIVEN	F.ANDERSON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON)	TRACY LAWRENCE	(V) ATLANTIC 85102	35
36	46	54	5	WHY THEY CALL IT FALLING	M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK	MCA NASHVILLE ALBUM CUT	36
37	41	43	6	WHAT I REALLY MEANT TO SAY	P.WORLEY,T.L.JAMES (C.THOMSON,C.WATERS,T.L.JAMES)	CYNDI THOMSON	CAPITOL ALBUM CUT †	37
38	35	36	11	SAY NO MORE	B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER	GIANT ALBUM CUT/WRN	33
39	42	44	6	ANGELS IN WAITING	B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)	TAMMY COCHRAN	EPIC ALBUM CUT †	39
40	43	46	6	I WANT YOU BAD	C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANDON)	CHARLIE ROBISON	(C) (D) (V) LUCKY DOG 79542/COLUMBIA †	40
41	38	26	19	IT'S MY TIME	M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE	RCA ALBUM CUT	11
42	51	55	3	COMPLICATED	P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	CAROLYN DAWN JOHNSON	(V) ARISTA NASHVILLE 69050	42
43	44	41	12	HE DRINKS TEQUILA	N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW	(V) RCA 69054	39
44	60	59	3	STILL HOLDING OUT FOR YOU	D.HUFF (K.OSBORN,R.MARX)	SHEDAISY	LYRIC STREET ALBUM CUT	44
45	47	52	3	LOVE IS ENOUGH	B.GALLIMORE (J.VARSOS,N.THRASHER)	3 OF HEARTS	(D) RCA 69034 †	45
46	58	—	2	AUSTIN	B.BRADDOCK (D.KENT,K.MANNA)	BLAKE SHELTON	GIANT ALBUM CUT/WRN	46
47	49	49	5	FOREVER LOVING YOU	J.RICH,S.VAUGHN (J.RICH,K.ALPHIN,V.MCGEEHE)	JOHN RICH	(V) BNA 69053	47
48	59	—	2	LOVING EVERY MINUTE	C.CHAMBERLAIN (T.SHAPIRO,M.CRISWELL,M.WHITE)	MARK WILLS	MERCURY ALBUM CUT	48
				HOT SHOT DEBUT				
49	NEW▶		1	COME A LITTLE CLOSER	D.MALLOY (T.MARTY,P.DOUGLAS,J.SHERRILL)	LILA MCCANN	(D) (V) WARNER BROS. /WRN	49
50	53	51	8	I AM A MAN OF CONSTANT SORROW	T BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS	MERCURY SOUNDTRACK CUT †	48
51	52	53	4	I WANNA BE THAT GIRL	M.MCANALLY (W.ALDRIDGE,B.CRISLER)	THE WILKINSONS	(C) (D) (V) GIANT 16766/WRN †	51
52	45	45	12	SHE IS	R.CROWELL (H.KETCHUM)	HAL KETCHUM	CURB ALBUM CUT	40
53	48	33	20	PLEASE	B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS	(V) ARISTA NASHVILLE 69052	22
54	50	40	16	SHOOT STRAIGHT FROM YOUR HEART	T.BROWN (V.GILL)	VINCE GILL	(V) MCA NASHVILLE 172195	31
55	NEW▶		1	STANDING STILL	B.GALLIMORE,T.MCGRAW (C.DANNEMILLER,R.L.BRUCE,C.HARRISON)	THE CLARK FAMILY EXPERIENCE	CURB ALBUM CUT	55
56	NEW▶		1	ON A NIGHT LIKE THIS	C.HOWARD (K.STALEY,D.KAHAN)	TRICK PONY	WARNER BROS. ALBUM CUT/WRN	58
57	56	56	1	LIVE CLOSE BY, VISIT OFTEN	R.MALO,K.T.OSLIN (K.T.OSLIN,KOSTAS,R.MALO)	K.T. OSLIN	(D) BNA 69026	53
58	NEW▶		1	SIMPLE LIFE	M.C.CARPENTER,J.JENNINGS,B.CHANCEY (M.C.CARPENTER)	MARY CHAPIN CARPENTER	(C) (D) COLUMBIA	58
59	NEW▶		1	WILL YOU MARRY ME	J.STROUD,ALABAMA (J.STEELE,A.ANDERSON)	ALABAMA	RCA ALBUM CUT	59
60	55	—	3	JOLENE	W.RAMBEAUX (D.PARTON)	SHERRIE AUSTIN	WE ALBUM CUT †	55

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (DV) DVD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2001, Billboard/BPI Communications.

Billboard Top Country Singles Sales™

MAY 5, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	2	10	MRS. STEVEN RUDY VFR 734758 (1 week at No. 1)	MARK MCGUINN
2	1	1	36	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	3	20	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	4	5	11	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	4	31	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
8	6	6	28	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
7	9	8	3	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
8	10	9	3	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
8	7	7	15	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
10	8	10	7	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
11	11	11	11	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
12	12	12	6	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	14	13	26	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
14	13	14	25	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
15	15	16	202	HOW DO I LIVE ▲[3] CURB 73022	LEANN RIMES
16	16	15	25	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
17	17	17	3	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
18	RE-ENTRY		31	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
19	RE-ENTRY		51	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	18	—	20	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
21	22	21	64	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
22	21	20	32	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
23	20	19	28	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
24	19	18	28	I'M IN EPIC 79496/SONY	THE KINLEYS
25	25	—	2	I WANNA BE THAT GIRL GIANT 16766/WRN	THE WILKINSONS

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE™

by Steve Smith

AN INTIMATE RECITAL by soprano **Renée Fleming** and pianist **Jean-Yves Thibaudet** would be an occasion worth reporting under any circumstances. The pair—whose exquisite recent Decca recital disc, *Night Songs*, has been riding high on the Billboard Top Classical Albums chart for several weeks now—has spent the month on tour, performing the disc's heady program of **Fauré**, **Debussy**, **Rachmaninoff**, and **Richard Strauss**. But the final date on the tour, a May 7 performance at the Kaplan Playhouse in New York's Lincoln Center, is notable for more than musical reasons. The artists will be donating their services that night at an exclusive benefit concert for Classical Action, a leading AIDS-relief fund-raising organization founded in 1993 by **Charles Hamlen**.

HAMLEN

To say that Hamlen came from a background in artist management is something of an understatement. Active as a manager since 1977, Hamlen co-founded IMG Artists in 1984. IMG quickly established itself as one of the leading management firms in the industry, with an enviable roster that now includes **James Galway**, **Evgeny Kissin**, **Joshua Bell**, and **Dawn Upshaw**. Hamlen served as IMG's co-director until 1992, when events in his professional and personal life made him pause to reassess his direction.

"From 1984 to 1992, when IMG was growing by leaps and bounds," Hamlen explains, "it also was the time the AIDS crisis was growing by leaps and bounds. So I had parallel lives in very different ways. On the one hand, my professional life was expanding and challenging, going in all sorts of new directions. And at the same time, I was losing multiple friends, including my own lover in 1988, to HIV and AIDS."

A chance comment by a friend suggested to Hamlen that he might be able to link both sides of his life into a single cause. "He had said, 'Why is it that the classical music world isn't more involved in the fight against AIDS?'" Hamlen recounts. "And it had been, to the extent that there had been three Music for Life concerts produced by Gay Men's Health Crisis. But they were one-off events, only in New York City. My feeling was that the performing-arts community, whether it be performers or managers or agents or press or PR people, were very connected and concerned in support of this issue. But I don't think that anyone had really given them opportunities to do something about it, and it suddenly dawned on me that maybe this was something I could do."

Hamlen's instincts proved correct. Telling colleagues of his plans, Hamlen met with overwhelming response from people who wanted to help. Even the IMG artists who he was preparing to leave wanted to pitch in. "**André Watts**, when I first told him, was a little shocked that I was leaving. But when I explained why, he was very thoughtful and said, 'I have to say I'm very grateful to you. I've wanted for a long time to support this issue, and nobody's ever asked me before. Knowing that it's somebody I know and trust means a great deal to me.'"

Since its beginning, Classical Action has been able to raise close to $4 million for AIDS-relief programs, through such special events as the Fleming/Thibaudet performance, private "house concerts" hosted by benefactors, recordings and other merchandise, and individual donations taken in an annual campaign. A full-time staff of three runs Classical Action. Most of its day-to-day operational needs are handled by Broadway Cares/Equity Fights AIDS, the leading industry-driven AIDS fund-raising initiative based in theater, with which Classical Action partnered in 1997. Money raised by Classical Action is dispersed through the larger organization's semi-annual grant-making process.

Because both artists and those working behind the scenes on production and promotion donate virtually all of the labor involved in any given project, a relatively small expense can yield tremendous results. Jazz pianist **Fred Hersch**, an early and enthusiastic supporter, recorded the Classical Action benefit album *Last Night When We Were Young* for about $5,000; the disc has gone on to raise more than $125,000. And Hamlen takes great pride in this: Because overhead is kept to a bare minimum, virtually all of the money received by the organization goes directly toward the programs it is intended to benefit. At a recent house concert by Kissin held in New York, Hamlen was able to report to audience members that, of the $1,000 they had paid to attend, more than $990 would go directly to AIDS-relief organizations.

In addition to the artists previously mentioned, performers who have donated their time and services to Classical Action over the years include such extraordinary figures as **Vladimir Ashkenazy**, **Emanuel Ax**, **Cecilia Bartoli**, **Philip Glass**, **Thomas Hampson**, **Anne-Sophie Mutter**, **Jessye Norman**, **Frederica von Stade**, and string quartets ranging from **the Juilliard** to **the Kronos**. Both Thibaudet and Fleming have previously performed for the organization, the latter most notably at a Carnegie Hall concert with **André Previn** and **the Orchestra of St. Luke's** four years ago.

Hamlen notes that not only did Fleming and Previn lend their services free of charge, but so did the entire orchestra. "The entire Orchestra of St. Luke's donated their services and not just for the concert but for five services: four rehearsals and a concert," Hamlen emphasizes. "That's particularly meaningful, because those are freelance musicians, not people that have lucrative full-year contracts. But it's indicative of the fact that people are always looking for ways to help us out."

THIBAUDET & FLEMING

Hamlen has depended on such personal support to overcome the practical difficulties that can arise in trying to plan events with such high-profile artists. He conceived of the Fleming/Thibaudet concert more than a year ago, when *Night Songs* and its attendant tour were first being planned. Both artists and their managers immediately accepted. Lincoln Center donated use of the Kaplan Penthouse and Rose Studio, and artist **Nicky Zann** (husband of the publicist for Fleming and Thibaudet) provided free of charge the distinctive illustration that adorns the invitation to the event (pictured above).

"As artists, we all feel like we have to do something for the world," says Thibaudet, who has known Hamlen for more than 20 years and once numbered among his clients at IMG. "We were given so much; we lead a very privileged life. And I think it's just normal to give back to the community. In our case, the best thing and the most beautiful thing we can do is to give our music. We had so many personal friends, people very close to us, taken by AIDS, so we thought this was the most important cause to work for. We know the people that are going to be there will be happy to hear the music, and if you can raise money for something like that at the same time, it's wonderful. And with Classical Action, I know that it's in good hands, and it goes directly to the people who need it."

For more information on Classical Action and the May 7 benefit, call 212-997-7717 or visit classicalaction.org.

Billboard. MAY 5, 2001

Top Contemporary Christian™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	**No. 1** VARIOUS ARTISTS ▲	INTEGRITY 61001/TIME LIFE 8 weeks at No. 1	SONGS 4 WORSHIP — SHOUT TO THE LORD
2	2	3	SOUNOTRACK	GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME
3	3	35	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
4	4	5	VARIOUS ARTISTS	INTEGRITY/MARANATHA!/VINEYARD 1956/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
5	8	3	BISHOP T.O. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
6	22	2	MARK LOWRY	SPRING HOUSE 2270/CHORDANT	ON BROADWAY
7	6	5	YOLANDA ADAMS	ELEKTRA 62629/CHORDANT	THE EXPERIENCE
8	7	48	PLUS ONE ●	143/ATLANTIC 83329/CHORDANT	THE PROMISE
9	5	25	VARIOUS ARTISTS ▲	SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
10	9	41	THIRO DAY ●	ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	10	2	SONICFLOOD	GOTEE 2827/CHORDANT	SONICPRAISE
12	NEW ▶		VARIOUS ARTISTS ●	INTEGRITY 61002/TIME LIFE	SONGS 4 WORSHIP — HOLY GROUNO
13	14	47	MARY MARY ●	C2/COLUMBIA 7602/WORD	THANKFUL
14	12	97	VARIOUS ARTISTS ▲	MARANATHA!/INTEGRITY 1563/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	11	36	ZOEGIRL	SPARROW 51734/CHORDANT	ZOEGIRL
16	25	23	GAITHER VOCAL BAND	SPRING HILL 1009/CHORDANT	I DO BELIEVE
17	19	46	VARIOUS ARTISTS ●	WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
18	17	79	ANNE MURRAY ●	STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
19	13	6	AUDIO ADRENALINE	FOREFRONT 5273/CHORDANT	HIT PARADE
20	16	22	DC TALK	FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
21	15	26	NEWSBOYS	SPARROW 1787/CHORDANT	SHINE: THE HITS
22	20	56	VARIOUS ARTISTS ●	HOSANNA!/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
23	18	34	STACIE ORRICO	FOREFRONT 5253/CHORDANT	GENUINE
24	29	18	VARIOUS ARTISTS	HOSANNA!/HILLSONG AUSTRALIA/INTEGRITY [illegible]/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
25	26	6	PHILLIPS, CRAIG ANO OEAN	SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
26	27	83	YOLANDA ADAMS ▲	ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
27	21	22	CARMAN	SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
28	24	24	RACHAEL LAMPA	WORD 3626	LIVE FOR YOU
29	NEW ▶		RON KENOLY	HOSANNA!/INTEGRITY 1935/WORD	DWELL IN THE HOUSE
30	31	26	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 4267/PROVIDENT	AWESOME WONDER
31	NEW ▶		CHRIS RICE	ROCKETOWN 86115/WORD	THE LIVING ROOM SESSIONS
32	23	33	JACI VELASQUEZ	WORD 7392	CRYSTAL CLEAR
33	33	19	VARIOUS ARTISTS	MARANATHA!/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
34	36	7	VARIOUS ARTISTS	F HAMMOND/VERITY 43154/PROVIDENT	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
35	38	26	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/PROVIDENT	NOT GUILTY... THE EXPERIENCE
36	34	22	MICHAEL W. SMITH	REUNION 10002/PROVIDENT	FREEDOM
37	37	25	MARK SCHULTZ	MYRRH 7002/WORD	MARK SCHULTZ
38	28	35	VARIOUS ARTISTS	ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
39	35	5	SARA GROVES	INO 6121/WORD	CONVERSATIONS
40	RE-ENTRY		DESMOND PRINGLE	TOMMY BOY GOSPEL 1384/TOMMY BOY	LOYALTY

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications.

In the SPIRIT

by Lisa Collins

BACK IN THE SADDLE: With the May 15 release of *Oh, the Lamb* (Verity Records), veteran gospel performer/recording artist **Daryl Coley** is making a comeback. Well, kind of. Credit the tentativeness to the fact that Coley says he never really went away—though he has been concentrating on ministry and pastoring rather than music for the past several years. The release is Coley's second with the handpicked, 13-member vocal ensemble dubbed **Beloved**. He also released a Christmas LP with the same team in 1999.

Whatever Coley says, his absence from the gospel charts has been more than noticeable in light of his decade-long reign—peaking in the early '90s—as one of the genre's most endearing and skilled male vocalists. He is best known for a blend of praise and worship, traditional gospel, and jazz that placed him squarely on gospel's cutting edge.

These days, Coley is content with his low profile. He has other priorities. "This album is exciting because it is an opportunity to showcase members of the group," he says. "I want their gifts and talents to be displayed. I wrote most of the tunes expressly for the group."

He adds, "The ministry is where my focus has been. The music is a byproduct."

Recorded live in Charlotte, N.C., on April 1, 2000, the album is, he says, "Daryl Coley signature sound." Yet Coley—now touring with the **T.D. Jakes**-produced stage play *Behind Closed Doors*—has never been all that predictable. This recording is no different.

"There's praise and worship, traditional . . . a little bossa nova," Coley says. "You always try to make sure that there's all kinds of music to minister to everyone, instead of to just one group of people, with a full range of styles."

CAN'T SLOW DOWN: You'd think that, after more than 50 years in gospel music and more albums than he can remember or cares to count, the **Rev. Clay Evans** would at least be showing signs of slowing down. But while Evans officially retired from his pastoral duties at the Chicago-based Fellowship Missionary Baptist Church (where he now holds the title of pastor emeritus), that is hardly the case with his music.

Meek Records recently celebrated the March 21 release of *Constantly*, the latest recording from the 70-plus gospel veteran and his **African American Religious Connection Mass Choir**. Produced by **Pharis Evans**, the album features the guest vocals of **Bishop William Ellis**, **Wendell Love**, and the **Rev. Isaac Whitman**.

BRIEFLY: More than 1,000 aspiring artists and industry professionals are expected to make the trek to the MGM Grand in Las Vegas for the Bobby Jones Eighth Biannual International Gospel Artists & Record Industry Retreat, set for May 6-8. Among the highlights will be a special TV recording of performances commemorating the 25th anniversary of Tyscot Records. Headliners include members of the current and past roster, including **John P. Kee**.

Bobby Jones will celebrate his 25 years in gospel with the Southwest Airlines & ALW Entertainment Bobby Jones Gospelfest, set for June 23-24. It will feature "gospel's top 20 best-selling recording artists." Among them will be **Kirk Franklin, Fred Hammond, Shirley Caesar, Kim Burrell, Yolanda Adams**, and **the Williams Brothers**.

The release last month of *Love Sweet Love*, the sixth album from gospel instrumentalists **Allen & Allen**, also marked the launch of the duo's own record label, Allen & Allen Music Group.

HIGHER GROUND

by Deborah Evans Price

GMA WEEK WRAP-UP: The theme was "Music Without Walls," and it was very appropriate because the music could not be contained during the annual Gospel Music Assn. (GMA) festivities held April 22-26 at the Nashville Convention Center and surrounding venues. Music was everywhere at this year's GMA Week. From praise and worship to Christian hip-hop to Southern gospel, there was indeed something for everyone.

But the convention is more than a string of showcases. I think this year's agenda was the strongest ever. Of course, veteran attendees know that GMA Week runs several concurrent tracks—the National Christian Promoters Roundtable, the Christian Music and Video Retailers track, the National Christian Radio Seminar, and a series of seminars simply dubbed "industry." Some of the sessions overlap, but for the most part, each segment has its own distinct agenda catering to the needs of the business community.

It was also a week of celebration, as the GMA announced that, according to SoundScan, Christian album sales were up 17% in the year's first quarter. During the GMA's annual Monday Morning Live membership meeting, attendees were given a high-energy wake-up call by one of my favorite bands, **Salvador**. (Trust me, if you are going to have to be somewhere at 8 a.m. on a Monday morning, these are the guys you want to hear.) GMA president **Frank Breeden** shared some heartfelt and inspiring observations on the state of the industry.

Then came the special awards presentations. This year the Impact Award went to the National Assn. of Recording Merchandisers (NARM) for its assistance in promoting Christian music to general-market retailers. NARM executive VP **Jim Donio** was on hand to accept the honor. The Scott Campbell Radio Award went to **Keith Whipple**, a veteran of 20 years at Christian radio who is currently serving as VP/GM of international media and development for Elison Media Co.

The Rob Gregory Award was presented to **Brian Lowring**, a research coordinator for Christian Research Report responsible for tracking airplay and compiling radio charts. The International Award went to **MiC**, a musical quintet from Durban, South Africa. Provident Music Group director of international sales **Dan Huisinga** accepted on their behalf.

PIERCE

The Mainstream Contribution Award was presented to Time Life Music for the *Songs 4 Worship* series. The honor was accepted by series executive producer **Bonnie Pritchard**, president of Grace Note Productions; Integrity's **Danny McGuffey**; and Time Life's **Gene Zacharewicz**. The Lifetime Achievement Award went to the Church Music Publishers Assn. **Elwyn Raymer** accepted on behalf of the 75-year-old organization (Higher Ground, Billboard, April 21).

For the second consecutive year, the Grady Nutt Humor Award went to comedian **Chonda Pierce**. "It's a tangible item to convince your mother you have a real job," Pierce told Higher Ground after picking up the trophy. "It's really a great honor, because my craft is not music-oriented. I'm a standup comedian. I've been doing standup for 10 years, and it's nice for the Gospel Music Assn. to recognize my art form."

Pierce's recognition has been steadily increasing. LensCrafters is sponsoring her spring Four-Eyed Blonde tour, which takes its name from her current video/audio release on Word Records. "I think that

(Continued on page 39)

Billboard. MAY 5, 2001

Top Gospel Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◄ NO. 1 ►	
1	1	3	**SOUNDTRACK** GOSPO CENTRIC 70035/JIVE 2 weeks at No. 1	KINGDOM COME
2	2	36	**DONNIE MCCLURKIN** VERITY 43150 ■	LIVE IN LONDON AND MORE...
3	5	6	**BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR** DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
4	3	5	**YOLANDA ADAMS** ELEKTRA 62629/EEG	THE EXPERIENCE
5	4	11	**VARIOUS ARTISTS** ● EMWORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	6	51	**MARY MARY** ● C2/COLUMBIA 63740/CRG	THANKFUL
7	7	7	**KIM BURRELL** TOMMY BOY GOSPEL 1450/TOMMY BOY ■	LIVE IN CONCERT
8	6	83	**YOLANDA ADAMS** ▲ ELEKTRA 62439/EEG ■	MOUNTAIN HIGH...VALLEY LOW
9	5	5	**LFT CHURCH CHOIR/HEZEKIAH WALKER** VERITY 43157 ■	LOVE IS LIVE!
10	12	7	**KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES** WORLD WIDE GOSPEL 3000 ■	TRIBUTE TO QUARTET LEGENDS VOLUME 1
11	15	31	**KURT CARR & THE KURT CARR SINGERS** GOSPO CENTRIC 490747/INTERSCOPE ■	AWESOME WONDER
12	11	7	**VARIOUS ARTISTS** F HAMMOND 43154/VERITY	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
13	13	27	**THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** VERITY 43139 ■	NOT GUILTY... THE EXPERIENCE
14	18	18	**DESMOND PRINGLE** TOMMY BOY GOSPEL 1384/TOMMY BOY ■	LOYALTY
15	15	7	**REV. CLAY EVANS AND THE AARC MASS CHOIR** MEEK 4014	CONSTANTLY
16	24	18	**MOSES TYSON, JR.** WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
17	18	25	**DOTTIE PEOPLES** ATLANTA INT'L 10268 ■	SHOW UP & SHOW OUT
18	25	40	**RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE)** CRYSTAL ROSE 20960 ■	NO LIMIT
19	15	58	**FRED HAMMOND & RADICAL FOR CHRIST** ● VERITY 43140	PURPOSE BY DESIGN
20	16	80	**CECE WINANS** ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
21	33	7	**APOSTLE THOMAS ISAIAH BUTLER** NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
22	70	34	**BEBE** MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
23	31	7	**OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP** NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
26	22	26	**LEE WILLIAMS AND THE SPIRITUAL QC'S** MCG 7018 ■	GOOD TIME
25	29	26	**LUTHER BARNES & THE SUNSET JUBILAIRES** AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
26	15	36	**KIRK FRANKLIN PRESENTS 1NC** B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
27	23	70	**NORMAN HUTCHINS** JOI 1258 ■	BATTLEFIELD
28	32	15	**KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES** WORLD WIDE GOSPEL 2635	LIVE & ALIVE
29	27	22	**VARIOUS ARTISTS** ▲ EMWORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
30	26	17	**ARETHA FRANKLIN** FLASHBACK 75717/RHINO	GOSPEL GREATS
31	15	15	**NATALIE WILSON & THE S.O.P. CHORALE** GOSPO CENTRIC 490675/INTERSCOPE ■	[GIRL DIRECTOR]
32	78	30	**AARON NEVILLE** TELL IT 20287/EMI GOSPEL	DEVOTION
33	30	55	**CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS** JOI 1259	SING IT ON SUNDAY MORNING!
34	36	19	**EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"** W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
35	35	78	**YOLANDA ADAMS** VERITY 43144	THE BEST OF YOLANDA ADAMS
36	34	33	**SHIRLEY CAESAR** MYRRH/WORD 61071/EPIC ■	YOU CAN MAKE IT
37	39	31	**T.D. JAKES** INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
38	RE-ENTRY		**VARIOUS ARTISTS** MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
39	38	26	**TONEX** TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
40	37	70	**TRIN-I-TEE 5:7** B-RITE 490359/INTERSCOPE ■	SPIRITUAL LOVE

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

Hammer's Bebop Is 'Something Else'

Jazz BLUE NOTES

by Steve Graybow

FLYING FINGERS: Pianist **Tardo Hammer** is something of a musical historian. He estimates that his repertoire includes more than 1,000 tunes, and his fleet-fingered runs and go-for-the-gusto improvisations recall the heyday of classic bebop, drawing a direct lineage to the music that inspired him while bypassing pretty much everything that has come in its wake.

Something Else (Sharp Nine, April 24), the 40-something pianist's second release as a leader, is a spirited set defined by Hammer's inventive, lightning-fast runs and very personal choice of material. Included, along with several original compositions, are **Sonny Rollins'** "Blues for Philly Joe" and **Bud Powell's** "John's Abbey," performed by Hammer, bassist **Dennis Irwin**, and drummer **Leroy Williams.**

HAMMER

"You don't think about the songs for a while, and then something triggers your memory and the entire tune comes back to you," muses the New York native, who turns the baseball classic "Take Me Out to the Ballgame" into a bebop tour de force.

Although music ran deep in Hammer's family (his parents started him on piano lessons at age 5), the pianist was well into his teens before he found his musical calling. "I listened to pop radio as a kid, and when I was a teenager I wanted to play guitar in a rock band," he recalls. As the guitar seemed too common an instrument among Hammer's peers, he gravitated back to the piano, inspired by improvising rock such musicians as **Keith Emerson.**

Hammer discovered bebop while riffling through his parents' record collection and furthered his explorations into jazz when a "really cool" history teacher led him and some friends to the music of **Charlie Parker.** "I started listening to Bird," recalls Hammer, "and then I went to see [one-time **Louis Armstrong** bassist] **Arvell Shaw** perform. From there, I became intensely interested in jazz improvisation. Other than for inspiration, I never looked back."

FREDDIE'S BACK: It's always a pleasure to note the return of a jazz giant to performing and recording, especially when he does so in as dignified form as **Freddie Hubbard** does on *New Colors* (Hip Bop, April 24).

Despite career-threatening damage to the mouth muscles used to shape notes (caused by improper warm-ups prior to gigs, a relentless performing schedule, and a trademark no-holds-barred approach to blowing), Hubbard has built back his embouchure after nearly four years of artistic silence. Joined by **the New Jazz Composers Octet** (led by trumpeter **David Weiss**), Hubbard plays flugelhorn on a set that features Weiss' new arrangements of Hubbard classics "True Colors" and "Blues for Miles," as well as **Chick Corea's** "Inner Space" and a new Hubbard composition, "Dizzy's Connotations."

"The difficult thing for Freddie is that he raised the bar for trumpeters so high that he is competing against his own legend," says Weiss, who draws a musician/athlete analogy by pointing out that "**Kareem Abdul-Jabbar** probably still has a good hook shot, but you wouldn't force him out onto the basketball court. Freddie is still a great player, but people expect him to perform like he did years and years ago, and it's not really fair."

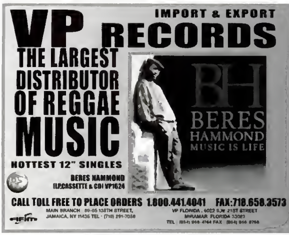
As its title suggests, Weiss arranged the material on *New Colors* to stress Hubbard's compositional skills while cushioning Hubbard with octet arrangements that allow him to play "forcefully, but without blowing the roof off. Freddie is a horn player as well as a composer," Weiss says, "and the goal was to show him as a complete musician."

Hubbard and the octet will perform select East Coast dates in support of *New Colors.*

AND: **Michael Brecker's** next project, *Nearness of You: The Ballad Book* (Verve, June 19), finds the saxophonist joined by a quintet that includes pianist **Herbie Hancock**, guitarist **Pat Metheny**, bassist **Charlie Haden**, and drummer **Jack DeJohnette**. Singer/songwriter **James Taylor** guests on two tracks: the **Hoagy Carmichael/Ned Washington** title track and Taylor's own "Don't Let Me Be Lonely Tonight." Brecker performed the sax solo on Taylor's original recording of "Lonely" in 1972.

Grover Washington Jr. is feted on *To Grover, With Love* (Q Records, April 17) by acts ranging from **Chaka Khan** and **Gerald Albright** to **the New York Philharmonic** string section performing the late contemporary-jazz saxophonist's signature music.

After 25 years of presenting local and national jazz artists, New York club Sweet Basil is shutting its doors April 30. According to co-owner/manager **James Browne**, the space will be renovated and rechristened Sweet Rhythm, presenting a mixture of jazz, world music, and Latin artists starting this July.



Billboard. MAY 5, 2001

TOP BLUES ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW▶		◄ No. 1 ► PURE BLUES UTV 546176 — 1 week at No. 1	VARIOUS ARTISTS
2	1	45	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
3	2	7	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
4	3	6	WICKED GRIN POINTBLANK 50764/VIRGIN HS	JOHN HAMMOND
5	4	11	BEEN A LONG TIME TONE-COOL 471180/IDJMG	DOUBLE TROUBLE
6	5	76	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
7	6	19	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
8	9	28	THE DOOR OKEH/550 MUSIC 61428/EPIC HS	KEB' MO'
9	7	30	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
10	8	80	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS	KENNY WAYNE SHEPHERD BAND
11	11	13	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
12	12	5	BACK TO THE BLUES CMC INTERNATIONAL 86302/SANCTUARY	GARY MOORE
13	10	31	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
14	13	26	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
15	14	48	BLUES AT SUNRISE LEGACY/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	22	◄ No. 1 ► THE VERY BEST OF UB40 VIRGIN 50525 — 11 weeks at No. 1	UB40
2	2	4	CATCH A FIRE — DELUXE EDITION ISLAND 548635/IDJMG	BOB MARLEY AND THE WAILERS
3	3	75	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	5	11	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
5	4	41	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
6	7	3	A NEW DAY QUABALAH 1617*/VP	LUCIANO
7	6	94	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
8	8	5	RAGGA RAGGA RAGGA 15 GREENSLEEVES 257*	VARIOUS ARTISTS
9	10	92	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
10	12	2	RIDDIM RYDERS VOL. 1 JAMDOWN 40044	VARIOUS ARTISTS
11	11	5	MORE TEACHINGS... 21 1615*/VP	MORGAN HERITAGE
12	14	3	LOVE SO NICE VP 1607*	JUNIOR KELLY
13	9	48	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
14	15	19	BEST OF BEENIE MAN SHOCKING VIBES 1613/VP	BEENIE MAN
15	13	27	REGGAE LEGEND ST. CLAIR 5813	BOB MARLEY

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	39	◄ No. 1 ► WHO LET THE DOGS OUT ▲ S-CURVE 761052/ARTEMIS — 17 HS weeks at No. 1	BAHA MEN
2	2	7	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9026 HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
3	13	46	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
4	3	51	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
5	4	18	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
6	RE-ENTRY		LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
7	5	33	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
8	NEW▶		DESERT ROSES & ARABIAN RHYTHMS ARK 21 850018	VARIOUS ARTISTS
9	11	3	FULL CIRCLE: CARNEGIE HALL 2000 ANGEL 57106/ANGEL RECORDS	RAVI SHANKAR
10	9	2	POST-SCRIPTUM L'EMPREINTE DIGITALE 13131	CRISTINA BRANCO
11	10	93	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
12	7	7	ISLAND LOVE SHACK NEOS PRODUCTIONS 31054	VARIOUS ARTISTS
13	RE-ENTRY		CHANCHULLO WORLD CIRCUIT/NONESUCH 79503/AG HS	RUBEN GONZALEZ
14	RE-ENTRY		BRASILIDADE ZIRIGUIBOOM 1043/SIX DEGREES	BOSSACUCANOVA
15	8	50	THE IRISH TENORS: LIVE IN BELFAST MASTERTONE 9018/POINT HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

It's No Myth: Penn Is Still Songwriting

Artist Plans To Release Future Albums Through His Web Site

BY JIM BESSMAN

NEW YORK—Anyone lucky enough to catch any of the Acoustic Vaudeville tour stops of Aimee Mann and husband Michael Penn can be forgiven for wondering whatever happened to the latter singer/songwriter.

Mann, of course, has finally received her due, having survived a plague of major-label disasters and buying back and self-releasing her current album, *Bachelor No. 2*, in time to benefit from her Oscar-nominated music for the much-lauded *Magnolia* movie soundtrack. Penn's story, unfortunately, is somewhat comparable, but mainly because of its negative aspects.

"We have very similar histories," he says, "the only difference being that she was really fortuitous in that her contract allowed her to get her record back free and clear—and I was unable to."

He can laugh about it now, he says, but the much-heralded Penn experienced "the curse of death" when he won the MTV video music award for best new artist video for "No Myth," the hit single from his 1989 RCA debut album, *March*.

"I had a big hit with it, and then the president of the label who signed me is gone, and the record dies," says Penn. "The day after winning the award they canceled the next video."

RCA did release Penn's follow-up album, *Free for All*, in 1992, but without any support, he says—or the freedom to leave.

"I was held captive for three years and was going to just wait out my contract," he continues. "So I started writing a record called *Resigned*, because I was going to leave the system and release it independently on the Internet. Then, when I was finally released, [producer] Brendan O'Brien heard I was out of my contract. He'd just started his 57 Records imprint with Sony and was so enthusiastic and non-corporate that I decided to take a chance with him and changed the album title to *Re Signed*. But Sony wasn't interested in me or the label."

O'Brien was able to secure funding for a fourth Penn album, *MP4: Days Since a Long Time Accident*, which Epic released last year, "but nobody knew about it," notes Penn. "So I'm quite happy now to be out of that strange [corporate] black hole."

Luckily, Penn also shares with his wife a penchant for writing film scores. He scored *Hard Eight* and *Boogie Nights* for *Magnolia* director Paul Thomas Anderson (his video for *Re signed's* "Try" appears on the *Boogie Nights* DVD) and has also scored Jennifer Jason Leigh's upcoming *The Anniversary Party*. He also co-produced with Andrew Slater the Wallflowers' current album, *(Breach)*.

"That's how I've been paying the bills," he says, noting, "It's quite different writing for films and for myself. You have to help guide a scene along emotionally, and the wrong approach can just be deadly. But it's a lot of fun in the sense that the movie is the lyric, and what you're doing is the track behind it. So it's not that dissimilar in some ways from songwriting, but in others it's radically different."

Fans of Penn's recording career, who may have missed out on his last three albums, needn't worry that he's again given up on songwriting.

PENN

"I'm taking time to write my next record, which I'll ultimately put out myself," says Penn, who is published by Bucket Brigade Songs (BMI). "Aimee and I have formed a Web site —United Musicians—where we'll release our next records."

First out will be live material taped during the duo's Acoustic Vaudeville tour, which developed out of the shows they started putting on a couple years ago at the Largo club in Los Angeles.

"We played very stripped-down versions of our songs and included comedians to do the banter between songs," says Penn. "Aimee and I are seen as very dour songwriters, and we're both kind of uncomfortable just talking. We look at ourselves as songwriters and not entertainers, so to bring up these alternative comedians who play at Largo to take the piss out of the whole enterprise was like ginger on a sushi plate—a palate cleanser. And as frustrated as I was about the music business—and not hearing any truth in any of the music being pumped out by the majors—it was great to hear these comedians in their own art form talking about real things in an intelligent and hysterically clever way."

But sharing the stage and exchanging songs with his suddenly successful wife hasn't really affected his current songwriting practice.

"Playing live doesn't inform how I write songs," he says, "and I don't write much on the road, because it's not a conducive atmosphere. But doing the songs stripped-down has freed me up to look at my own material and recognize that my next record, particularly, will be independent—and probably not [recorded] in a big studio. So I might actually try things that are more bare-bones just out of practicality."

Penn and Mann are thinking of filming their Acoustic Vaudeville show. He may also compose another film score as he writes his next album.

Famous Signs Malloy. Songwriter/producer David Malloy, who co-wrote and co-produced Billy Gilman's hit "Ona Voice," has signed a long-term exclusive worldwide agreement with Famous Music. Malloy has been involved in the writing and production of 38 No. 1 songs for the likes of Kenny Rogers, Dolly Parton, Roy Orbison, Fleetwood Mac, and Rosanne Cash. Pictured at Famous Music's Nashville office, from left, are Patrick Finch, VP, Nashville division, Famous Music; Malloy; and Curtis Green, senior creative director, Famous Music.

Storch Signs With TVT. Songwriter/producer/artist Scott Storch has signed an exclusive worldwide publishing deal with TVT Music Publishing. A former member of the Roots, Storch won a Grammy in 2000 for "You Got Me," which he co-wrote with Jill Scott. He's currently represented on the charts by Eve's "Let Me Blow Ya Mind" featuring Gwen Stefani, Xzibit's "X" featuring Dr. Dre and Snoop Dogg, and Dr. Dre's "Still D.R.E.," which was co-written with Jay-Z. Pictured, from left, are Stephen J. Finfer, GM, TVT Music Publishing, and Storch.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
ALL FOR YOU • Janet Jackson, James Harris III, Terry Lewis, Wayne Garfield, David Romani, Mauro Malavasi • Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP, Little Macho/ASCAP, WB/ASCAP, Arapesh Communications/ASCAP

HOT COUNTRY SINGLES & TRACKS
AIN'T NOTHING 'BOUT YOU • Tom Shapiro, Rivers Rutherford • Sony/ATV Tree/BMI, Wenonga/BMI, Universal/ASCAP, Memphisto/ASCAP

HOT R&B SINGLES
MISSING YOU • Tim Kelley, Bob Robinson, Joe Thomas, P. Thompson • Time4Flytes/BMI, Songs Of Dreamworks/BMI, Tallest Tree/ASCAP, Zomba/ASCAP, 563/ASCAP

HOT RAP SINGLES
WHAT WOULD YOU DO? • Ryan Toby, Robby Pardlo • Pladis/ASCAP, EMI April/ASCAP, Hot-ish/ASCAP

HOT LATIN TRACKS
QUIERO • M.Cancel, R. Contreras, J. Greco • Dustelli/BMI, Mana Gita/ASCAP, Jimmy G's/ASCAP, WB/ASCAP

Cash Anthologizes Songwriters' Prose In New Book, 'Songs Without Rhyme'

SONGWRITERS' STORIES: In 1995 **Rosanne Cash** published a collection of short stories titled *Bodies of Water*. But she was appalled to find that only then was she considered, even by close friends, to be a "real writer."

"I suspect that no one really appreciates the beauty of a precisely rhymed couplet, sewn perfectly into a heart-rending melody, delivered by an honest voice," she writes in the introduction to *Songs Without Rhyme: Prose by Celebrated Songwriters*, a collection of short stories published last month by Hyperion. Cash both edited and contributed to the book—along with her father, **Johnny Cash**, and **David Byrne, Marc Cohn, Paula Cole, Shawn Colvin, Rodney Crowell, Joe Henry, Steven Page, Jules Shear, Jane Siberry, John Stewart, Suzanne Vega**, and **Loudon Wainwright III**. As the title suggests, each chapter offers a work of prose coupled with the song lyrics that inspired it.

by Jim Bessman

"I wanted songwriters whom I respected, who write complete songs with fully fleshed-out ideas—rather than what passes for songwriting today," Cash says. "I thought it would be interesting to see how they pull an image or line or character—or even the most peripheral theme of a song—and write a story that could be exactly the same or completely different."

Writing prose, of course, is different in itself. "It allows limitless exploration, and it's a giddy experience because you're freed from the rhyme scheme," Cash continues. "But that just gives you the rope to hang yourself. There's something very safe about working within the basic 3½-minute rhyme structure, whether it's classic verse-chorus-bridge or talking blues."

Cash particularly cites Wainwright's "Letter to Chester Baum," which candidly expands upon his reflective autobiographical 1970 song "School Days." "It's really striking," she says. "Even though the song's very complete and beautiful, it's only a sketch. Then, my God, the story opens the door into a vast terrain behind it. It's incredibly moving and exactly what I envisioned."

Incidentally, Cash is currently completing her first album since 1996's *10 Song Demo*; it's due later this year from Capitol.

PUBLISHING FOR DUMMIES: Any book with "made simple and easy" as a subtitle is my kind of book, none more so than **Regina Smith's** newly revised and updated *Music Publishing 101 Crash Course*. To quote from Miami-based No Walls Production and Publishing's press release, the book is "small enough for the busy songwriter to place in his guitar case, yet big enough to give him the tools needed for a successful career."

From first-hand experience, Smith explains the "baffling world of music publishing" in 159 clear and concise pages. Even I passed the test.

SONY SIGNS STILLS: **Stephen Stills** has made a pact with Sony/ATV Music Publishing for long-term, exclusive worldwide representation of his Stephen Music and Gold Hill Music catalogs, as well as current and future compositions.

"This agreement is a dream come true," **Jody Graham Dunitz**, the publisher's executive VP, says. "Stephen's songs are so closely entwined with social and political events in America during the past three decades that they serve as a vibrant reminder of where we've been: His songs have been sung and brought alive by a generation of singers, songwriters, and fans throughout the world, and we intend to continue generating attention for his catalog and maintaining its integrity."

Materials for Jim Bessman can be sent to 331 W. 57th St. #285, New York, N.Y. 10019 or abarenbo@earthlink.net.

Studio Owner Perry Margouleff Branches Out To L.A.

STUDIO MONITOR

by Christopher Walsh

AS COMMERCIAL RECORDING facilities in such major markets as New York and Nashville continue to wrestle with the forces of technology and consolidation in the music industry, all indications point to the ongoing vitality of the Los Angeles studio community. While a looming strike by actors and writers may result in tremendous losses in jobs and income in Southern California, the local music recording community is, by all accounts, thriving.

This convergence in Los Angeles has led producer/musician **Perry Margouleff**, owner of Pie Studios in Glen Cove, N.Y., to open a new, single-room facility on Hesby Street in the Valley Village neighborhood of L.A.

Margouleff, known for his work with **the Rolling Stones**, **Jimmy Page**, **Cheap Trick**, and **Jackson Browne**, explains that after five years spent establishing his Glen Cove facility—some 40 minutes' drive from Manhattan on Long Island—he is eager to get back into production and writing. To enable this, he adds, it was important to be in the epicenter of a production mecca. The choice was between New York and Los Angeles; after extensive research, he chose the latter.

"Doing all of this," says Margouleff, referring to the Glen Cove facility, "was a tremendous plus for me and also a real roadblock, because I got so involved in the studio thing that it took five years out of my life for music and recording. Now, I've got this really stabilized and going the right way, and I'm really interested in producing, recording, and writing again. I've decided that what I need to do is really be in the thick of it.

"Real estate is so expensive in New York," he continues, "that not only was it impossible for me to go there, but I found that for the most part, all the young, creative, and talented people weren't there. They all kind of bugged out, and they're in Nashville or L.A. I think what happened was, they *were* [in L.A.]. When they had the riots and earthquakes in the early '90s, everybody came back to New York. Once L.A. settled down again, and along with the New York real estate boom, they slowly went back."

Margouleff made four trips to Los Angeles in 2000 in search of a suitable space, ultimately finding the late **Jeff Porcaro's** studio, a 1,200-square-foot space featuring a live room, isolation booth, and control room. The property, Margouleff adds, includes a garden and a swimming pool.

"It's got such a vibe," Margouleff says. "You feel like you're out in the country. A percussionist we met said that it was one of the hip spots out there, that even **Miles Davis** came and jammed there. You feel it when you go into the place." (Porcaro, drummer in the group **Toto**, was also an in-demand session musician.)

Like Pie Studios on Long Island, which is characterized by an emphasis on vintage equipment—from the Neve 8078 console and Studer analog tape machines to the 1951 Fender Esquire guitar (signed by **Keith Richards**), Vox amplifiers, and classic stompbox effects—Pie Studios L.A. is equipped with a Neve Melbourne console and an extensive collection of tube microphones, outboard equipment, instruments, and amplifiers. In an age where professional recording increasingly utilizes computers, Margouleff is carrying the torch, he says, for older technology.

"There's a real reason why the vintage gear stands up," he explains. "Audio was very important in our country in the teens and '20s because of radio. We needed to communicate on a national basis, so all of the really brilliant minds in our country were put into the fields of sound reproduction, sound reinforcement, radio transmission. Those people developed, predominantly, everything that you see in this room today.

"Once the world evolved into television and visuals," Margouleff continues, "the same group of people involved in the audio field transposed that knowledge into visual communications. By the time color TV came out in 1953, the research and development of it had already been done. Those same brilliant people were now working on the Atomic Age. So what happened was, you had a zenith point in the evolution of audio where it was so important, and after that point, other areas became important. Bright minds of the world are not asking, 'How do we capture sound, how do we transmit sound?' They're asking, 'How do we store 6 trillion gigabytes of information to calculate space trajectory for satellites?'

"My motivation for using this equipment isn't because it's collectible or vintage or antique or anything like that," Margouleff says. "It's because it functions on a certain level in a way that stuff that you get today doesn't."

Understanding the reality of modern production, Margouleff has equipped both Pie Studios with a Pro Tools|24 MIXplus workstation. Nonetheless, he says, the music that inspired him—and the individuals who recorded and produced it—relied on hardware based on technology that was developed in the early days of broadcasting. Margouleff also draws a parallel between the early equipment manufacturer/end user relationship and the artist/record company kinship that marked the "classic" period of rock and R&B.

"Studer was not in business because they wanted to sell a million tape machines," he says, referring to the Swiss tape machine and console manufacturer. "Studer was in business because there were European broadcasting systems and English recording and broadcasting systems that needed that equipment.

"If you step back and look at the record industry, at the point in history that interests us most, the guys that are really the founding fathers, whether it's **Ahmet Ertegun** or **John Hammond Sr.**, were hands-on, unquestionably dedicated, interested, and personally, spiritually enthusiastic about everything that was going on," Margouleff says. "Sure, maybe they wanted to become rich, but I don't think that Ahmet Ertegun, if you told him he wasn't going to become rich, would not have recorded **Ray Charles** and **Aretha Franklin**. He *had* to do that."

Corresponding with his affection for vintage equipment and classic recordings, Margouleff likewise aims to work with artists in a similar vein.

"I'm going out there and looking for artists, developing music, and writing," he explains. "In the month I was out there, I became friends with **Phil Chen**, the bass player on [**Jeff Beck's**] *Blow by Blow* and **Rod Stewart's** great records, and **Winston Watson**, who played drums with **Bob Dylan** for years. I've got real-world guys, and I already found an unsigned band to write and work with and produce, as soon as I get back. It's very exciting."

Meanwhile, Pie Studios in Glen Cove recently hosted **Cyndi Lauper** and producer **William Wittman** for the mix of Lauper's upcoming release.

"It's a little difficult being outside of the city," Margouleff admits, "because a lot of people don't want to travel. They'll spend 40 minutes in traffic in midtown, but they don't want to drive out to the Island. But I have a faithful following of people who have been coming here year after year."

THE SOCIETY of Professional Audio Recording Services (SPARS) presented a panel discussion April 21 at the New York Music & Internet Expo. Acknowledging the fragmented nature of modern recording projects, "The Future of the Home and Project Recording Studio" addressed the frequent and often frustrating situations that occur when a recording originating in a project studio is brought to a commercial facility for additional work and/or completion.

SPARS panelists were **David Amlen**, owner of New York's Sound on Sound Recording; **Fred Guarino** of Tiki Recording in Glen Cove, N.Y.; **Zoe Thrall** of Hit Factory Studios in New York; **Richard Hilton** of Nile Rodgers Productions; **Jeff Bova**, a producer and musician with a private New York facility, Bovaland; and **Pat Thrall**, a musician and producer who also has a private studio on the premises of New York pro audio equipment rental company Toy Specialists.

The abundance of professional recording formats, said the panelists, can create problems, especially given that clients often lack a technical understanding of said formats and equipment. A recording originating in a project studio, for example, is often stored on a modular digital multitrack format, such as Alesis Adat or Tascam DA-88, but will be mixed at a commercial facility from a hard drive or 2-inch analog tape. Having the project transferred by a qualified professional, panelists insisted, is of utmost importance when moving from one facility to another.

"I always recommend that they go to a professional facility to transfer stuff, such as Toy Specialists or Dreamhire," said Guarino. "It's got to be done right. There have been many times when it was done incorrectly, and you get all kinds of clicks and pops. It's a nightmare. I recommend that after the transfer they listen back to the stuff. When you come to my place and book time and there's clicks and pops, we're all going to be losing money and time."

"You can't emphasize that enough," added Thrall. "If you're transferring 2-inch to Pro Tools or whatever, listen back to your transfer. It's amazing how a lot of people don't. You really have to. Yes, it takes time, we're all in a hurry, we all have to finish an album

(Continued on next page)

Cyndi Lauper recently worked on her upcoming release at Pie Studios in Glen Cove, N.Y. Pictured behind Lauper, from left, are Pie Studios owner Perry Margouleff, chief engineer George Fullan, and co-producer/engineer William Wittman.

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HIGHER GROUND

(Continued from page 35)

speaks well in that even corporate America is realizing Christians do spend money. Christians do shop," she says. "My promoter, **Charlie Redmond**, knew we were writing a show called *Four-Eyed Blonde*. One thing led to another, and corporate heads got together and said, 'What a great idea for us to be part of this!' It's wonderful that the world knows Christians are consumers, and it's also nice of LensCrafters to not be afraid to be a part of something that has a faith-oriented base."

The newly elected members to the GMA's board of directors were announced during Monday Morning Live. They are **Jim Chaffee, Chaz Corzine, Dean Diehl, Scott Hughes, Toby McKeehan,** and **Shawn Tate.**

APRIL IN PARIS? Well, almost. Actually, the setting was Nashville's Richland Country Club, where ASCAP honored its Christian songwriters and publishers with an "April in Paris"-themed awards dinner April 23.

Michael W. Smith, Third Day's Mac Powell, Avalon, Stacie Orrico, Plus One, Cindy Morgan, Nichole Nordeman, the Katinas, Scott Krippayne, Rachael Lampa, Fernando Ortega, and **Kyle Matthews** were among the acts on hand. Hosted by ASCAP senior VP **Connie Bradley** and assistant VP **Dan Keen**, the event is always one of the highlights of GMA Week. The evening got off to a wonderful start with a beautiful performance by the **Peasall Sisters (Sarah, Hannah,** and **Leah)**, three young girls who've gained acclaim as part of the successful soundtrack to *O Brother, Where Art Thou?* During the evening, Keen (always an enjoyable host) presented awards to the writers and publishers of the 25 most-performed Christian songs of the prior year.

Michelle Tumes was named songwriter of the year and was also honored for three of her songs, "Deep Love," "Breathe" (co-written with **John Mallory**), and "Heaven's Heart," which she penned with **Merrill Farnsworth.** The song of the year award went to "You Bless Me," written by **Darrell Evans** and **Benjamin Ferrell.** BMG Songs was recognized as publisher of the year. Current BMG VP of gospel music **Michael Puryear** shared the stage with recently retired BMG Gospel chief **Elwyn Raymer.**

The highlight of the evening came when GMA president **Frank Breeden** took the stage to introduce the legendary **Dottie Rambo,** who was honored with the ASCAP Foundation Lifetime Achievement Award. One of the gospel community's most revered songwriters, Rambo has written numerous classics, including "I Go to the Rock." Atlantic/143 act Plus One performed a stirring medley of Rambo's hits arranged by the multitalented **Phil Sillas,** who accompanied the group on piano. **Nate Cole** was particularly impressive, taking the lead vocal duties for much of the set. Plus One was actually minus one during the evening, as **Jason Perry,** whose father is ill, couldn't attend. (Our prayers are with you and your family.)

NEWS, NEWS, NEWS: BMI sponsored the annual Songwriter's Showcase during GMA Week and plans to hold its annual awards event for Christian writers and publishers in June this year . . . **Michael W. Smith** is planning to record a live praise and worship album June 1 at Carpenter's Home Church in Lakeland, Fla. "I'm really excited about it. I've been wanting to do something like this for a long time. It's basically what I do at church," Smith says, adding that his goal is to "capture the audience participating in vertical worship. I want to capture on CD what it's like to be in a worship service."

CCM Communications founder **John Styll** has exited the company, which he sold to Salem Communications last year. Also departing is *CCM Update* editor **Lindy Warren,** who is leaving to become special features editor at *Woman's World*. It's hard to imagine CCM without those two. Both names are synonymous with integrity and excellence in journalism . . . Congratulations to **Third Day,** which celebrated the gold certification of *Offerings—A Worship Album* during a special GMA Week party . . . Squint Entertainment group **L.A. Symphony** is partnering with the NBA and Yahoo! Sports for the three-month Rhythm 'n Rims Tour. The hip-hop group will perform at 11 of the tour's 14 stops, including the two cities hosting the NBA Finals in June . . . **Sonicflood's** 1999 self-titled Gotee debut album has been certified gold . . . *Live From the Lamb's* was broadcast live from Starstruck Studios on Music Row during GMA Week, with special guests **PFR, Phil Joel,** and **Katy Hudson.** The show normally broadcasts from the Lamb's Theater in New York, which is preparing to close for renovation. The syndicated radio show will be moving to a new location, and word is there's discussion that may lead to a deal with Sirius Satellite Radio . . . Integrity and Time Life Music will release *Shout to the Lord* from the *Songs 4 Worship* series to Christian retail July 17. *Shout to the Lord* is the first double-CD in the TV direct-response series, which has already been certified platinum. Integrity will also issue a companion *Songs 4 Worship* songbook that contains 66 songs from the first three albums in the series.

STUDIO MONITOR

(Continued from preceding page)

by yesterday. But sit down and listen through the track and make sure it's been transferred correctly, check it against different time codes, and make sure there are no clicks and pops; because you pay at the back end. If you go in the studio and it's been transferred incorrectly, you're up the creek. It's amazing how often people don't check."

Thrall also noted that Toy Specialists has a dedicated transfer facility known as the TransferMat. "But usually we wind up on a hot-swappable drive, because most people are using Pro Tools these days."

Communication is the other key to a seamless transition between project and commercial facility, the panelists agreed.

"Where possible," Hilton said, "if you're going to be in a place for any length of time, the easiest way to ensure compatibility is to bring all your own equipment. When you can't bring all your own stuff, as Pat suggested, hot-swappable drives, storage media, backup strategies that are transferable between locations—those are important. But I think the most important aspect of this and any other studio interfacing issue is the communication that takes place between the client and the prospective studio when trying to book time.

"If you're sufficiently familiar with what you've got, what your needs are, and what kind of equipment will be required to get those things done, it puts you way ahead of the game when you go to communicate what your needs are with the studio," Hilton continued. "It makes it that much easier for them to meet those needs."

After the panel discussion, Amlen summarized, "There's a lot of knowledge and technical background that you need in order to do things properly. What we're faced with is, people come to a big room to record a group of musicians because they can't do that at home. Then, they will do all the overdubs at their own [studio], then come back here and try to put it all together. We end up having to extract information from people: 'What is it you need to do? What do you have to walk out with at the end of the day? Where are you going to be working and with what sort of equipment?' Before they come back to mix, we have to make sure that what they left with is all going to be locked in time and they're not going to spend three days just retrieving the information they did elsewhere."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 28, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	MISSING YOU Case/ Tim & Bob (Def Soul/IOJMG)	AIN'T NOTHING BOUT YOU Brooks & Dunn/ K. Brooks, R. Dunn, M. Wright (Arista Nashville)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	ENTERPRISE (Burbank, CA) RECORD PLANT (Los Angeles) Jan Fairchild	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	NRG (N. Hollywood, CA) Long View Farm (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	NRG (N. Hollywood, CA) Long View Farm (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	Harrison MR4, Harrison Series Ten	SSL J9000, SSL 4000 G+/ Pro Tools	API Legacy/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools
RECORDER(S)	Otari MTR 100 w/Dolby SR	Studer A820, Studer A800	Sony 3348	Studer A827, Studer 800, MK3/ Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools
MIX MEDIUM	Quantegy 499	2" Quantegy 499, Pro Tools	Quantegy GP9, 1/2" analog	Pro Tools, Quantegy GP9	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	RECORD PLANT (Los Angeles) Jan Fairchild	SOUND KITCHEN (Franklin, TN) Greg Droman, Todd Gunnerson	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	Harrison Series Ten	SSL 4000 G+	Neve VR72 Legend/ Pro Tools	SSL G Series w/ ultimation	SSL G Series w/ ultimation
RECORDER(S)	Otari MTR 100 w/Dolby SR	Studer A800	Ampex ATR 102	Studer A827	Studer A827
MASTER MEDIUM	Pro Tools	Quantegy GP9 1/2"; DAT	Quantegy GP9 1/2" analog, Quantegy DAT, BASF CD-R	Studer 1/2"; Quantegy 499 BASF SM 900	Studer 1/2"; Quantegy 499 BASF SM 900
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	STERLING SOUND Chris Gehringer	MASTERMIX Hank Williams	SONY Vlado Meller	SONY Vlado Meller
CD/CASSETTE MANUFACTURER	EMO	UNI	BMG	WEA	WEA

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Live From Las Vegas, It's Saturday Night! Stacey Foster, technical consultant for *Saturday Night Live (SNL)*, provided the audio of Don Henley's *SNL* appearance for demonstration on Solid State Logic's (SSL) newly designed MT Production Digital Multitrack Console at the National Assn. of Broadcasters (NAB) Convention in Las Vegas. The MT Production is available in a new compact, lighter-weight frame for multitrack TV, remote truck, and music/ entertainment applications. Pictured at the SSL booth at NAB, from left, are Colin Pringle, managing director, SSL Group Ltd.; Foster; and Rick Plushner, president, SSL. (Photo: David Goggin)

Sales Decline Again In Latin America

Latin Notas

by Leila Cobo

The Billboard Latin Music Conference is in full swing, so Latin Notas will be brief. But expect a healthy dose of information in the next issue.

ACCORDING TO FIGURES recently released by the International Federation of the Phonographic Industry (IFPI), global sales of recorded music fell 1.3% in value in 2000. Latin America certainly contributed to the decline. Sales in 2000 fell for the third time, though not as dramatically as they have in the past two years. In value terms the market fell by only 1%, although unit sales were down 3.3%.

The big winner of the year was Brazil, whose market grew 7.6% in units and 9.3% in value, reversing its terrible downslide of 1999.

All other markets were down. Unit sales in Mexico fell 8%, while unit sales in Argentina, hard hit by a recession, fell 29%.

Surprisingly, Colombia, hit by recession and violence, suffered a decline in unit sales of only 0.9%. Its reported unit sales were equal to those of Argentina.

AS OF APRIL 18, the following stations have become dual reporters for Broadcast Data Systems purposes. In El Paso, Texas, KINT, KBNA-AM, and XHH are all reporting in both pop and regional Mexican formats; so are KMMM in Fresno, Calif., and KLEY in San Antonio. In San Juan, Puerto Rico, WKAQ and WVJP are reporting in both tropical and pop, as are WCAA New York and WFNO New Orleans.

IN A RECENT PRESS release, merengue/hip-hop band **Proyecto Uno** reported that rapper **John Wilson, aka Magic Juan**, has been sacked from the group. Remaining members **Erik Morales** and **Juan Salgado** have not announced plans to look for a replacement but add that they want to continue as a trio. A new album is in the works and should be ready by summer.

Salsa publication *Sabor* magazine is celebrating its first anniversary April 27 with a concert featuring Colombian salsa band **Fruko y Sus Tesos** . . . Argentine pop/dance group **El Simbolo** is readying a new album for July. In the meantime, the group will play a series of shows in the U.S., including a stop at Los Angeles' Fiesta Broadway April 29 . . . L.A.-based rock group **Los Hijos del Sol** has released its second album, *Para Quién Quiera Escuchar*, under the Fonovisa label.

Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

Gutiérrez Aiming For Wider Appeal

BY KARL ROSS

MIAMI—On his sophomore album, Universal Music's Latino singer/songwriter Amaury Gutiérrez takes listeners on a free-wheeling, finger-popping adventure that pays homage to his Cuban roots, yet flickers with cosmopolitan creativity.

With a worldwide street date slated for May 2, the eclectic *Piedras y Flores* (Rocks and Flowers) cloaks Cuban *son*—the precursor of modern salsa—and other Caribbean rhythms in a stunning assortment of sonic guises. The result is sometimes futuristic, other times folkloric; it's an innovative, pop-tinged album that ushers the sound made familiar by Buena Vista Social Club into the 21st century.

GUTIÉRREZ

Universal Music Mexico president Marco Bissi, who signed the label's platinum-selling pinup girl Paulina Rubio, says he thinks Gutiérrez has delivered a winner that should score with Latin American college crowds as well as sophisticated foreigners in the U.S., France, and Germany.

"Amaury Gutiérrez is a mega-priority for the corporation," Bissi says. "What I want is for this record to take him to a new platform, to the place he deserves to be. He has the talent and the charisma—and he sings fantastically."

Gutiérrez's eponymous 1999 debut reaped sales of 250,000 units worldwide, Bissi says. It also established the dreadlocked singer, often photographed clutching a guitar, as a talent to be reckoned with. Nominated for a Latin Grammy last year in the best new artist category, he lost out to octogenarian winner Ibrahím Ferrer but prevailed in that same category in Spain's Premios Onda.

Universal marketing executives plan to spend the next several months launching a worldwide promotional assault on three fronts—in Spain, Mexico, and the U.S. After a single concert appearance April 26 in Los Angeles, Gutiérrez plans to perform in Spain over the summer before launching a fall tour of Mexico and Latin America. Bissi says he is negotiating with TV executives to land a song from *Piedras y Flores* on an internationally broadcast soap opera, though he won't say which one.

Regarded as an unusual artist, Gutiérrez, 37, says he hopes to establish himself among the likes of Rubén Blades and Juan Luis Guerra, two of Latin music's most admired—not to mention commercially successful—singer/songwriters. "I'm well aware that we're in a business environment, but I want to triumph with a quality product, something that makes me feel proud of my roots," says Gutiérrez on the telephone from Spain, where he is kicking off promotions.

Though his publicists describe *Piedras y Flores* as "Cuban pop," the album is a delightful departure from the mainstream. It is a fusion of old and new, foreign and familiar. The first track, "Aguita de Tu

(Continued on page 42)

LATIN TRACKS A-Z

TITLE (Publisher – Licensing Org.)

3 **ABRAZAME MUY FUERTE** (BMG Arabella, ASCAP/San Angel, ASCAP)
20 **AMAME** (Amber Mel, BMI)
8 **EL AMOR SONADO** (Flamingo, BMI)
12 **CANDELA** (PSO, ASCAP/Orum, ASCAP)
23 **CARACOLITO** (Que Loco)
40 **CUANDO** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
35 **CUANDO SEAS MIA (MISS ME SO BAD)** (Realsongs, ASCAP/WB, ASCAP)
37 **DE VUELTA Y VUELTA** (Tronco/WB, ASCAP)
25 **DEJA** (Arpa, BMI)
39 **DEJAME AMARTE** (Ser-Ca, BMI)
13 **DESPRECIADO** (Copyright Control)
33 **DEVUELVEME** (EMOA, ASCAP)
34 **DIME, DIME, DIME** (Elzaz, BMI)
27 **DISCULPE USTED** (Huma, BMI)
29 **ENSENAME A OLVIDARTE** (Ser-Ca, BMI)
30 **ENTRE TU Y MIL MARES** (WB, ASCAP)
21 **ESCLAVO Y AMO** (Brambila Musical)
18 **INFIEL** (EMI April, ASCAP)
11 **LA BOMBA** (Sony/ATV Discos, ASCAP)
19 **LA CLAVE DEL AMOR** (EMI April, ASCAP/Bebu, ASCAP)
26 **ME DA LO MISMO** (EMOA, ASCAP)
17 **ME DECLARO CULPABLE** (TN Ediciones, BMI/Arabara, BMI)
31 **NI QUE VALIERAS TANTO** (Not Listed)
5 **NO TE PODIAS QUEDAR** (Seg Son, BMI)
7 **PERO NO ME AMA** (PMC, ASCAP)
9 **POR AMARTE ASI** (Eram, ASCAP/WB, ASCAP)
22 **QUE ME VAS A DAR** (WB, ASCAP)
1 **QUIERO** (Dustelli, BMI/Mono Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
38 **QUIERO DECIRTE QUE TE AMO** (Warner Chappell Italiana)
24 **SIGUE SIN MI** (Cnsmo, SESAC)
2 **SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY)** (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)
14 **TE QUISE OLVIDAR** (BMG Songs, ASCAP)
28 **TOQUE DE AMOR** (WB, ASCAP)
6 **TU RECUERDO** (BMG Songs, ASCAP/Vaices, ASCAP)
32 **UN IDIOTA** (Rio Musical/Edimusa, ASCAP)
36 **UN SUENO** (Fonomusic, SESAC)
4 **Y LLEGASTE TU** (LGA, BMI)
10 **Y YO SIGO AQUI** (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
15 **YO SI ME ENAMORE** (Ventura, ASCAP)
16 **YO TE AMO** (Sony/ATV Latin, BMI/World Deep Music, BMI)

Billboard® MAY 5, 2001

Hot Latin Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 91 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	2	3	9	**JERRY RIVERA** ARIOLA/BMG LATIN [illegible] week at No. 1	**QUIERO** B.SILVETTI (M.CANGEL, R.CONTRERAS [illegible])
2	1	1	13	**RICKY MARTIN** COLUMBIA/SONY DISCOS †	**SOLO QUIERO AMARTE** D.CHILD (D.CHILD,V.SHAW,G.BURR,D.LOPEZ,R.MARTIN)
3	3	2	23	**JUAN GABRIEL** ARIOLA/BMG LATIN †	**ABRAZAME MUY FUERTE** E.MAGALLANES (J.GABRIEL)
4	8	5	9	**BANDA EL RECODO** FONOVISA †	**Y LLEGASTE TU** G.LIZARRAGA (N.HERNANDEZ)
5	5	15	5	**CONJUNTO PRIMAVERA** FONOVISA †	**NO TE PODIAS QUEDAR** J.GUILLEN (R.GONZALEZ MORA)
6	4	8	11	**ILEGALES** ARIOLA/BMG LATIN †	**TU RECUERDO** V.DOTEL, V.WAILL (V.DOTEL)
				GREATEST GAINER	
7	16	18	5	**GILBERTO SANTA ROSA** SONY DISCOS	**PERO NO ME AMA** J.M.LUGO,G.SANTA ROSA (R.MONCLOVA)
8	10	6	13	**LOS TUCANES DE TIJUANA** UNIVERSAL LATINO	**EL AMOR SONADO** G.FELIX (M.QUINTERO LARA)
9	9	10	40	**CHRISTIAN CASTRO** ARIOLA/BMG LATIN †	**POR AMARTE ASI** K.SANTANDER (E.REYES,A.MONTALBAN)
10	6	9	14	**PAULINA RUBIO** UNIVERSAL LATINO †	**Y YO SIGO AQUI** M.AZEVEDO (E.ESTEFANO)
11	7	4	27	**AZUL AZUL** SONY DISCOS †	**LA BOMBA** R.SAAVEDRA (F.ZAMBRANA MARCHETTI)
12	12	11	9	**CHAYANNE** SONY DISCOS	**CANDELA** L.MENDEZ (D.POVEDA,E.ENDER)
13	11	12	12	**LUPILLO RIVERA** SONY DISCOS †	**DESPRECIADO** P.RIVERA (J.NAVARRETE CURIEL)
14	15	16	28	**MDO** SONY DISCOS †	**TE QUISE OLVIDAR** A.JAEN (Y.MARRUFO,C.BAUTE)
15	22	21	6	**HUEY DUNBAR** SONY DISCOS †	**YO SI ME ENAMORE** A.JAEN (A.JAEN,W.PAZ)
16	13	7	30	**CHAYANNE** SONY DISCOS †	**YO TE AMO** ESTEFANO (ESTEFANO)
17	36	—	2	**LOS TIGRES DEL NORTE** FONOVISA	**ME DECLARO CULPABLE** LOS TIGRES DEL NORTE (J.MELENDEZ)
18	17	17	27	**ROCIO DURCAL** ARIOLA/BMG LATIN †	**INFIEL** B.SILVETTI (V.YUNES CASTILLO)
19	14	13	11	**RICARDO MONTANER** WEA LATINA †	**LA CLAVE DEL AMOR** B.SILVETTI (R.MONTANER)
20	23	25	7	**ROGELIO MARTINEZ** DISCOS CISNE †	**AMAME** [illegible]
21	24	27	10	**PEPE AGUILAR** MUSART/BALBOA	**ESCLAVO Y AMO** P.AGUILAR (J.V.FLORES)
22	21	31	10	**LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO** SONY DISCOS	**QUE ME VAS A DAR** F.CAMACHO (R.ORTEGA,A.GARCIA)
23	26	33	4	**GRUPOMANIA** UNIVERSAL LATINO †	**CARACOLITO** O.SERRANO (O.SERRANO)
24	28	37	3	**MARCO ANTONIO SOLIS** FONOVISA	**SIGUE SIN MI** M.A.SOLIS (M.A.SOLIS)
25	38	29	21	**BANDA EL RECODO** FONOVISA	**DEJA** G.LIZARRAGA (J.A.BARRERAS)
26	19	14	12	**VICTOR MANUELLE** SONY DISCOS †	**ME DA LO MISMO** J.M.LUGO (O.ALFANNO)
27	25	23	18	**LOS HUMILDES** RCA/BMG LATIN	**DISCULPE USTED** J.L.AYALA (F.DE JESUS MTZ. JR.)
28	33	40	4	**LIMITE** UNIVERSAL LATINO	**TOQUE DE AMOR** J.CARRILLO (A.VILLAREAL)
29	27	26	23	**INTOCABLE** EMI LATIN †	**ENSENAME A OLVIDARTE** R.MUNOZ,R.MARTINEZ (L.PADILLA)
30	34	—	24	**LAURA PAUSINI** WEA LATINA †	**ENTRE TU Y MIL MARES** A.CERRUTI,L.PAUSINI,[illegible]
31	32	32	10	**EL PODER DEL NORTE** DISA/EMI LATIN	**NI QUE VALIERAS TANTO** NOT LISTED (NOT LISTED)
32	30	30	15	**JOAN SEBASTIAN** MUSART/BALBOA	**UN IDIOTA** J.SEBASTIAN (J.SEBASTIAN)
33	20	20	13	**EDNITA NAZARIO** SONY DISCOS †	**DEVUELVEME** C.LEMOS (Y.HENRIQUEZ)
34	RE-ENTRY		19	**CONJUNTO PRIMAVERA** FONOVISA	**DIME, DIME, DIME** J.GUILLEN (O.OCHOA)
35	RE-ENTRY		23	**SON BY FOUR** COLUMBIA/SONY DISCOS †	**CUANDO SEAS MIA** R.WAKE (O.ALFANNO,Y.HENRIQUEZ,D.WARREN)
36	29	24	23	**LOS ANGELES DE CHARLIE** FONOVISA †	**UN SUENO** I.RODRIGUEZ (G.AVIGLIANO)
37	39	—	2	**JARABE DE PALO** EMI LATIN †	**DE VUELTA Y VUELTA** J.DWORNIAK (JARABE DE PALO)
38	NEW ▶		1	**LAURA PAUSINI** WEA LATINA †	**QUIERO DECIRTE QUE TE AMO** A.CERRUTI,L.PAUSINI,C.VALLI (E.BUFFAT,L.PAUSINI,CHEOPE,DATI,J.BADIA)
39	NEW ▶		1	**INTOCABLE** EMI LATIN	**DEJAME AMARTE** R.MUNOZ,R.MARTINEZ (E.ALANIS)
40	RE-ENTRY		25	**RICARDO ARJONA** SONY DISCOS †	**CUANDO** R.ARJONA,[illegible]

POP	TROPICAL/SALSA	REGIONAL MEXICAN
31 STATIONS	13 STATIONS	55 STATIONS
1 **JUAN GABRIEL** ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	1 **JERRY RIVERA** ARIOLA/BMG LATIN QUIERO	1 **BANDA EL RECODO** FONOVISA Y LLEGASTE TU
2 **JERRY RIVERA** ARIOLA/BMG LATIN QUIERO	2 **GILBERTO SANTA ROSA** SONY DISCOS PERO NO ME AMA	2 **CONJUNTO PRIMAVERA** FONOVISA NO TE PODIAS QUEDAR
3 **RICKY MARTIN** COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	3 **RICKY MARTIN** COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	3 **LOS TUCANES DE TIJUANA** UNIVERSAL LATINO EL AMOR SONADO
4 **CHRISTIAN CASTRO** ARIOLA/BMG LATIN POR AMARTE ASI	4 **GRUPOMANIA** UNIVERSAL LATINO CARACOLITO	4 **LUPILLO RIVERA** SONY DISCOS DESPRECIADO
5 **PAULINA RUBIO** UNIVERSAL LATINO Y YO SIGO AQUI	5 **VICTOR MANUELLE** SONY DISCOS ME DA LO MISMO	5 **ROGELIO MARTINEZ** DISCOS CISNE Y SIGUES SIENDO TU
6 **ILEGALES** ARIOLA/BMG LATIN TU RECUERDO	6 **AZUL AZUL** SONY DISCOS LA BOMBA	6 **LOS TIGRES DEL NORTE** FONOVISA ME DECLARO CULPABLE
7 **CHAYANNE** SONY DISCOS CANDELA	7 **HUEY DUNBAR** SONY DISCOS YO SI ME ENAMORE	7 **ROGELIO MARTINEZ** DISCOS CISNE AMAME
8 **CHAYANNE** SONY DISCOS YO TE AMO	8 **ILEGALES** ARIOLA/BMG LATIN TU RECUERDO	8 **LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO** SONY DISCOS QUE...
9 **MDO** SONY DISCOS TE QUISE OLVIDAR	9 **KEVIN CEBALLO** RMM MI PRIMER AMOR	9 **BANDA EL RECODO** FONOVISA DEJA
10 **RICARDO MONTANER** WEA LATINA LA CLAVE DEL AMOR	10 **MICKEY TAVERAS** KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	10 **LOS HUMILDES** RCA/BMG LATIN DISCULPE USTED
11 **ROCIO DURCAL** ARIOLA/BMG LATIN INFIEL	11 **JAY LOZADA** UNIVERSAL LATINO POR AMARTE ASI	11 **INTOCABLE** EMI LATIN ENSENAME A OLVIDARTE
12 **MARCO ANTONIO SOLIS** FONOVISA SIGUE SIN MI	12 **MODJO** BARCLAY/MCA LADY (HEAR ME TONIGHT)	12 **LIMITE** UNIVERSAL LATINO TOQUE DE AMOR
13 **HUEY DUNBAR** SONY DISCOS YO SI ME ENAMORE	13 **JARABE DE PALO** EMI LATIN DE VUELTA Y VUELTA	13 **EL PODER DEL NORTE** DISA/EMI LATIN NI QUE VALIERAS TANTO
14 **EDNITA NAZARIO** SONY DISCOS DEVUELVEME	14 **PAULINA RUBIO** UNIVERSAL LATINO Y YO SIGO AQUI	14 **CONJUNTO PRIMAVERA** FONOVISA DIME, DIME, DIME
15 **JARABE DE PALO** EMI LATIN DE VUELTA Y VUELTA	15 **ALEX BUENO** J&N/SONY DISCOS QUE VUELVA	15 **LOS ANGELES DE CHARLIE** FONOVISA UN SUENO

○ Records showing a [illegible] increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.

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GUTIÉRREZ

(Continued from page 40)

Boca" (Water From Your Mouth), features a flute solo by Nestor Torres set against a rustic preamble of Cuban son before it rips into an uptempo pop track.

The lead single in the U.S. and Latin America, "Dime Corazón" (Tell Me, My Love), is a simple, radio-ready ballad. "I've tried to reflect the essence of Amaury and his culture, his tastes," says Miami-based producer/songwriter Kike Santander, who wrote six of the album's tracks. "It includes elements of cutting-edge Cuban music, such as *timba* and *nueva trova*, as well as jazz and funk. I provided the pop part so that it would be a record with commercial possibilities without betraying everything Amaury stands for."

Santander says he has more personal involvement in this album than most of his previous works. "It's something with a lot of musical richness. Something very honest, very different. The commercial result? I don't know. People will probably recognize its quality, but I'm making something I really like."

Santander first met Gutiérrez while vacationing in Acapulco early in 2000. He says they clicked instantly, trading off the guitar while sharing a mutual reverence for U.S. jazz figures such as Bobby McPherson, Chick Corea, and Miles Davis.

Afterward, Gutiérrez sent him several cassettes with unedited songs. By mid-summer they were working together at Santander's Miami Beach studio. Gutiérrez credits Santander's production team with adding polish to the final product.

Santander says Gutiérrez's musical repertoire is such that he views him as a world-beat artist instead of just another tropical stylist. "He considers himself a troubadour, a singer/songwriter [unlike most Latin artists]. Although he's proud of his Cuban roots, he doesn't want to limit himself to salsa or any single genre."

A native of Santa Clara, Cuba, Gutiérrez received his formal training at a Cuban conservatory but got an earthier musical crash course as a volunteer for three years in the rugged Cuban countryside. His a cappella talents caught the attention of the island's leading musicians—among them Grammy-winning trumpeter Arturo Sandoval—and earned him a place in the group Afrocuba, which toured with nueva trova icon Silvio Rodríguez.

Gutiérrez defected from Cuba while touring in Mexico in 1993 with an ensemble ironically named La Ley (the Law). He has lived in Mexico City ever since.

He says he opted to stay there rather than venture to the U.S. because of Mexico's longstanding appreciation for Cuban artists, including the likes of mambo-master Perez Prado and the incomparable romantic singer Benny More.

However, Gutiérrez says he longs for success north of the border. "This is an album that has to be played live in the United States because it has so many elements to which audiences there will relate. I know that New York is the music capital of the world, but I want to go there as an established name."

THE Billboard Latin 50™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
(1)	1	8	RICKY MARTIN SONY DISCOS 84300 — 5 weeks at No. 1	LA HISTORIA
2	2	8	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745	SHHH!
3	4	4	CONJUNTO PRIMAVERA FONOVISA 6104 HS	ANSIA DE AMAR
4	3	43	PAULINA RUBIO UNIVERSAL LATINO 543319 HS	PAULINA
5	5	5	BANDA EL RECODO FONOVISA 6102 HS	CONTIGO POR SIEMPRE..
(6)	14	7	JERRY RIVERA ARIOLA 82955/BMG LATIN HS	RIVERA
7	6	22	VICENTE FERNANDEZ SONY DISCOS 8418 HS	HISTORIA DE UN IDOLO VOL. 1
8	7	4	SELENA EMI LATIN 32119	LIVE — THE LAST CONCERT
9	8	10	LUPILLO RIVERA SONY DISCOS 8427 HS	DESPRECIADD
			GREATEST GAINER	
(10)	30	5	GRUPOMANIA UNIVERSAL LATINO HS	MANIA 2050
11	10	35	AZUL AZUL △ SONY DISCOS 8394 HS	EL SAPO
12	9	32	CHRISTINA AGUILERA RCA 69323/BMG LATIN	MI REFLEJO
13	11	10	VARIOUS ARTISTS SONY DISCOS/WEA LATINA 86679	NO. 1 UN ANO DE EXITOS
14	12	8	HUEY DUNBAR SONY DISCOS 8429 HS	YO SI ME ENAMORE
(15)	17	20	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815	EN VIVO: EL HOMBRE Y SU MUSICA
16	15	22	VARIOUS ARTISTS J&N 82754/SONY DISCOS	BACHATAHITS 2001
17	16	20	JUAN GABRIEL △ ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
18	18	6	LOS SUPER SEVEN COLUMBIA 61429/SONY DISCOS HS	CANTO
19	20	11	JUAN LUIS GUERRA 440 KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
20	22	8	INTOCABLE EMI LATIN	14 SUPER EXITOS
			HOT SHOT DEBUT	
(21)	NEW▶		VARIOUS ARTISTS ARIOLA 84436/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
(22)	31	31	LOS TIGRES DEL NORTE ● FONOVISA 6092 HS	DE PAISANO A PAISANO
23	25	6	TIGRILLOS WEAMEX 87412/WEA LATINA	QUE LO BAILE BIEN
24	27	52	THALIA △ EMI LATIN 2623 HS	ARRASANDO
25	13	5	GILBERTO SANTA ROSA SONY DISCOS 84291 HS	INTENSO
26	21	33	OV7 SONY DISCOS 8396 HS	CDOO
27	28	25	LOS ANGELES DE CHARLIE FONOVISA 609 HS	UN SUENO
(28)	45	12	VICTOR MANUELLE SONY DISCOS 83768	INSTINTO Y DESEO
29	23	22	INTOCABLE EMI LATIN 2373 HS	ES PARA TI
30	24	29	LUIS MIGUEL △ WEA LATINA 84573	VIVO
(31)	NEW▶		LOS TUCANES DE TIJUANA LIDERES 950092	32 CORRIDOS LIDERES
32	26	29	CHAYANNE △ SONY DISCOS 84098 HS	SIMPLEMENTE
33	29	44	JOAN SEBASTIAN △ MUSART 2280/BALBOA HS	SECRETO DE AMOR
34	32	76	MARC ANTHONY RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
35	33	62	SON BY FOUR ● SONY DISCOS 83181 HS	SON BY FOUR
36	39	7	LIBERACION DISA 31794/EMI LATIN	EN VIVO
37	34	13	LOS ACOSTA FONOVISA 10133	NOMADAS
38	35	60	SHAKIRA △ SONY DISCOS 837 HS	MTV UNPLUGGED
39	36	22	VARIOUS ARTISTS J&N 83752/SONY DISCOS	MERENHITS 2001
40	37	96	MANA ● WEA LATINA 27864	MTV UNPLUGGED
(41)	47	5	GUARDIANES DEL AMOR ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
(42)	48	8	EL PODER DEL NORTE DISA 28227/EMI LATIN	A ELLAS
(43)	50	7	PESADO WEAMEX 86503/WEA LATINA	TODO TUYO
44	38	25	MARCO ANTONIO SOLIS FONOVISA 05 HS	EN VIVO
45	40	30	BANDA MACHOS △ WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
(46)	NEW▶		JARABE DE PALO EMI LATIN 50937	DE VUELTA Y VUELTA
47	42	21	VARIOUS ARTISTS J&N 83753/SONY DISCOS	SALSAHITS 2001
48	49	29	ALEJANDRO SANZ △ WEA LATINA 847 HS	EL ALMA AL AIRE
49	46	21	ANA GABRIEL SONY DISCOS 84181	30 GRANDES EXITOS
(50)	NEW▶		LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 84122/BMG LATIN	CON BANDA Y DE PARRANDA

POP

1 RICKY MARTIN SONY DISCOS LA HISTORIA
2 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN SHHH!
3 PAULINA RUBID UNIVERSAL LATINO PAULINA
4 JERRY RIVERA ARIOLA/BMG LATIN RIVERA
5 SELENA EMI LATIN LIVE THE LAST CONCERT
6 AZUL AZUL SONY DISCOS EL SAPO
7 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO
8 VARIOUS ARTISTS SONY DISCOS/WEA LATINA NO. 1 UN ANO DE EXITOS
9 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE
10 LOS SUPER SEVEN COLUMBIA/SONY DISCOS CANTO
11 VARIOUS ARTISTS ARIOLA/BMG LATIN BILLBOARD LATIN MUSIC AWARDS
12 THALIA EMI LATIN ARRASANDO
13 OV7 SONY DISCOS CDOO
14 LUIS MIGUEL WEA LATINA VIVO
15 CHAYANNE SONY DISCOS SIMPLEMENTE

TROPICAL/SALSA

1 GRUPOMANIA UNIVERSAL LATINO MANIA 2050
2 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE
3 VARIDUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001
4 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO COLECCION ROMANTICA
5 GILBERTO SANTA ROSA SONY DISCOS INTENSO
6 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO
7 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPID
8 SON BY FOUR SONY DISCOS SON BY FOUR
9 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001
10 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001
11 ELVIS CRESPO SONY DISCOS WOW FLASH!
12 JERRY RIVERA SONY DISCOS NO ME OLVIDARAS 20 GREATEST HITS
13 COMPAY SEGUNDO NONESUCH/AG LAS FLORES DE LA VIDA
14 CELIA CRUZ RMM CELIA CRUZ & FRIENDS: A NIGHT OF SALSA
15 VARIOUS ARTISTS FONOVISA LOS #1 DE LA BACHATA

REGIONAL MEXICAN

1 CONJUNTO PRIMAVERA FONOVISA ANSIA DE AMAR
2 BANDA EL RECODO FONOVISA CONTIGO POR SIEMPRE
3 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
4 LUPILLO RIVERA SONY DISCOS DESPRECIADO
5 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO: EL HOMBRE
6 INTOCABLE EMI LATIN 14 SUPER EXITOS
7 LOS TIGRES DEL NDRTE FONOVISA DE PAISANO A PAISAND
8 TIGRILLOS WEAMEX/WEA LATINA QUE LO BAILE BIEN
9 LOS ANGELES DE CHARLIE FONOVISA UN SUENO
10 INYDCABLE EMI LATIN ES PARA TI
11 LOS TUCANES DE TIJUANA LIDERES 32 CORRIDOS LIDERES
12 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
13 LIBERACION DISA/EMI LATIN EN VIVO
14 LOS ACOSTA FONOVISA NOMADAS
15 GUARDIANES DEL AMOR ARIOLA/BMG LATIN LO MEJOR DE GUARDIANES

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Canadian Labels, Retailers Call Crisis Meeting

Music Merchants And Record Companies Gather To Strategize As Sales Slump

BY LARRY LeBLANC

TORONTO—With gloomy sales news continuing to mount, major music retailers and labels in Canada prepared to sit down to an unprecedented summit meeting here April 26 to seek ways of improving sales.

LUCKHURST

The latest bombshell dropped April 20 when the Canadian Recording Industry Assn. (CRIA) issued monthly sales statistics for March 2001 showing the net value of shipments down an eye-popping 19% compared with March 2000, from $58.9 million Canadian ($38.1 million) to $47.8 million Canadian ($30.1 million). Unit sales in the same period plunged 17%, from 4.9 million to 4.1 million.

In its April 19 World Sales report (see story, this page), the International Federation of the Phonographic Industry said Canada's music market was down by 7.5% in value and 6.4% in units in 2000 from the year before. In contrast, the U.S. saw only a 1.5% decline in value and a 4.7% drop in units. Global sales fell 1.3% in value to $36.9 billion at retail and 1.2% in units to 3.5 billion.

LENNOX

The April 26 summit was organized by CRIA and the Retail Music Assn. of Canada (RMAC). At CRIA president Brian Robertson's request, such non-RMAC affiliated music retailers as A&B Sound, Pindoff Record Sales, and Records on Wheels were also invited. Among the topics on the agenda: falling sales, CD-R burning, returns policies, joint-venture programs between retail and CRIA, yearly product flow, and increasing focus on back catalog.

"This meeting is timely," declares Robertson grimly. "Our industry was down last year, and the rest of the world is now catching up with us. Our March figures were disastrous."

RMAC president Ken Koze, purchasing manager at Handleman Company of Canada, says, "We can't continue just watching this industry slide. We need to try to stop the bleeding."

Malcolm Perlman, president of Sunrise Records, which has 32 stores in Ontario, says he is delighted with the summit concept. "Traditionally, the relationship between retail and labels has been adversarial. It's time everybody got on the same page."

HMV North America president Peter Luckhurst, who oversees 94 stores in Canada, says he is less downhearted than others by the current sales cycle. "We have had periods like this before. The difference is that people seem to be spooked by what's happening. Their attitude is that it's somebody else's fault and there's nothing they can do about it. I would challenge that."

Many label executives deny that falling sales result from poor marketing or a lack of top-caliber new releases. Randy Lennox, president/CEO of Universal Music Canada, says, "Our marketing prowess is as good as it has ever been—as is the quality of our repertoire—but we now have a significant competitor: CD burning."

Last month in *Billboard*, Robertson blamed the downturn in Cana-

(Continued on page 92)

Korea, India Rejoin Top 20 Music Markets

BY TOM FERGUSON

LONDON—The ongoing recovery from the 1998 Asian economic crisis, plus an opening up to Japanese culture—and notably pop music—has helped South Korea regain its place among the world's 20 biggest music markets.

According to sales figures from the International Federation of the Phonographic Industry (IFPI) based on shipments during 2000 (Billboard, April 28), the South Korean music market was worth just under $300 million last year. That was enough to propel it from 21st place in the 1999 IFPI rankings to 14th. It is South Korea's highest position since 1996, when it was rated 12th, with sales valued at $516.6 million.

Korea moves back into the top 20 at the expense of Argentina, whose own economic problems have heavily affected the music market there. Argentina had sales of $171 million last year. According to the IFPI, the country had the world's 14th-biggest music market as recently as 1997, with sales valued at $386 million.

India also returns after two years outside the top 20, this time displacing Norway, which has regularly moved on and off the list.

Analyzing the IFPI market figures by formats makes clear the ongoing supremacy of the CD format and the continuing sales decline of cassettes and singles.

However, the fall in singles sales is less marked in other major markets than it is in the U.S. In Japan, singles sales fell less than 7%—from 128 million units in 1999 to 119.3 million—compared with a decline of more than 46% in the U.S. The comparable figure for the U.K. was 17.5%, while in Germany it was just under 4%. The cassette market in Germany is also holding fairly firm, with sales again down by only 4%.

Only 10 of the top 20 countries registered MiniDisc sales. In unit terms, the U.K. led the way in 2000, with sales of 300,000.

WORLD'S TOP 20 MUSIC MARKETS

Format splits by units; all figures in millions

Country	Singles	LPs	Cassettes	CDs	MiniDisc	Retail value
1. U.S.	40.3	2.2	76.0	942.5	—	$14,042.0
2. Japan	119.3	5.9	6.5	278.5	0.1	$6,496.9
3. U.K.	66.1	3.2	11.4	201.6	0.3	$2,828.7
4. Germany	54.9	0.9	20.8	204.9	0.2	$2,420.6
5. France	38.0	0.5	6.6	110.4	0.03	$1,694.7
6. Canada	0.5	—	3.5	70.6	—	$819.3
7. Brazil	0.2	—	0.01	104.2	—	$724.7
8. Mexico	0.4	0.1	13.1	53.8	—	$665.9
9. Spain	1.9	0.02	6.8	60.6	—	$562.9
10. Australia	11.7	0.04	1.0	46.0	—	$561.3
11. Italy	4.0	0.03	8.9	35.2	—	$532.2
12. Netherlands	5.4	0.1	0.3	34.1	0.03	$455.0
13. Sweden	5.6	0.05	0.3	25.9	0.003	$322.9
14. South Korea	0.1	—	23.4	21.5	—	$299.7
15. Austria	3.7	0.04	0.6	19.1	0.005	$289.1
16. Belgium	8.3	0.05	0.1	20.9	0.003	$266.6
17. Switzerland	3.3	1.1	0.7	21.8	0.01	$264.0
18. Taiwan	0.9	—	4.7	22.0	—	$243.6
19. India	—	—	178.4	10.6	—	$236.7
20. Denmark	1.5	0.002	0.2	18.7	0.004	$233.3

Source: IFPI 2000 Recording Industry World Sales (www.ifpi.org)

Berlin Wins Battle For Universal

BY WOLFGANG SPAHR

HAMBURG—Ending months of speculation, Universal Music group (UMG) has confirmed that it will move its German operations to the nation's capital, Berlin.

LARSEN

In the wake of Sony's summer 2000 move of its labels from Frankfurt to Berlin, other record companies and music publishers have been aggressively courted by the local authorities in Berlin to relocate their operations there (Billboard, March 3). The local government in Hamburg—the traditional seat of power for the German music industry—had responded by offering various inducements to music companies to remain in that city.

RENNER

Local market leader UMG—with 600 employees in Germany, domestic sales sales of 1.2 billion marks ($0.55 billion), and an estimated 25% market share—was seen as the biggest prize in the high-stakes game between the two cities. UMG French-based parent Vivendi owning a great deal

(Continued on page 92)

Branson Sets His Sights On Japanese Market

New Store in Tokyo Could Herald Expansion Of Virgin's Retail Outlets

BY STEVE McCLURE

TOKYO—Virgin Entertainment Group chairman Richard Branson says there is no reason why the U.K.-based retailer should not dramatically increase the number of outlets it has in Japan.

Speaking at the April 20 launch of the retailer's new Japanese flagship store in Tokyo's Shinjuku district, Branson said, "Realistically, we could double the number of stores we have in Japan in five years."

Virgin Megastores Japan, a 50/50 joint venture with department-store operator Marui, now operates 13 Megastores (including the new Shinjuku outlet) and 17 smaller stores throughout Japan.

However, according to Branson, the Japanese music trade is weighted too much in manufacturers' favor.

On March 23, for example, the Japanese government's Fair Trade Commission announced it would retain the controversial *saihan* resale price maintenance system, which allows Japanese labels to set the retail prices of domestically pressed product—including international repertoire—for two years after release (Billboard, April 7).

Branson suggests that "the balance needs to be redressed somewhat in Japan. If that happens, we'll spend more on stores like this. But at least we're getting direct supplies [from labels] now in Japan. We've had battles in the past where suppliers wouldn't supply us."

Noting that member companies of the Virgin Group, such as Virgin Mobile, are expanding their presence in the rest of Asia, Branson says he would look at the possibility of opening Megastores in the region outside Japan if economic conditions in Asia improved.

However, economic recessions also have their positive side, according to Branson. "We couldn't have afforded this site [in Shinjuku] three or four years ago."

In recent years, Virgin has maintained a relatively low profile in Japan. But the retailer's new, 30,828-square-foot store, unlike its previous Shinjuku outlet—which was located in the basement of a Marui department store—features street-level frontage and a total of four floors.

Australian Tour Promoters Ponder Return To Asia With Pop, Musicals

BY CHRISTIE ELIEZER

SYDNEY—While the soft touring market for international pop acts in Asia is slowly reviving, Australian promoters are planning to take a series of high-profile musicals to the region's audiences over the next 18 months.

Melbourne-based Dainty Consolidated Entertainment, which was successful in Asia with Cliff Richard last year, expects to shift a few hundred thousand tickets across the region in 2002 with *Mamma Mia*. The Abba musical has broken attendance records in London and launches in Australia midyear. The promoter will also open *Saturday Night Fever* Down Under in late 2001. Both shows are expected to be in Asia in 2002.

Founder Paul Dainty says, "It's a market we're looking at, but only certain things work to give you the opportunity to make money. Musicals are usually successful. Only pop acts work, not rock or heavy metal. Doing indoor shows is hard—you can't always get the venues."

McMANUS

Another Melbourne-based promoter, Garry van Egmond Enterprises, has provisional plans to take Celtic dance show *Riverdance* to China this summer, after selling 110,000 tickets in Singapore (a 100% sellout) and Hong Kong (80%) last year.

In Sydney, Jacobsen Entertainment Group is negotiating Asian dates for *Fame*, and the Australian arm of the Really Useful Co. is looking to take *Cats* to North Korea. International Management Group (IMG), headquartered in the same city, has plans to take *Miss Saigon*, *Carmen*, *Slava's Snowshow*, and *Buddy* through the region, although schedules have not yet been announced.

Away from the musicals, International Touring Co. (ITC) is bringing U.S. jazz/pop guitarist George Benson back through the region in August and Whitney Houston in November to Hong Kong. It is also scheduling regional dates by the Beach Boys in late November, before they hit Australia and New Zealand.

But while the Asian touring circuit, depressed in recent years, is showing signs of a revival, there is still a tendency to remain cautious.

VAN EGMOND

Only five years ago, when MTV and Channel V gave a boost to the market for Western pop and rock, Australian promoters saw Asia as a viable touring market. Such Australian acts as Rick Price, Indecent Obsession, Southern Sons, and Air Supply were having hits in Asia—and, after all, Perth, on Australia's west coast, is closer to Jakarta, Indonesia, in terms of flying hours than it is to Sydney or Melbourne.

Asia was then seen as part of an expanded Australia/New Zealand tour circuit, enticing big names to this part of the world. The logic went that international superstar acts would find it hard to resist having 15 or 20 cities to play in, rather than just nine in Australia and New Zealand.

Two Australian promoters, Mel-

(Continued on next page)

Warner Japan Selling Music Downloads

BY STEVE McCLURE

TOKYO—Effective April 25, Warner Music Japan (WMJ) has joined the ranks of Japanese labels offering online music downloads.

The first five songs by WMJ domestic acts to be made available as downloads can be bought at a cost of 350 yen ($2.89) each through the du-ub.com portal, launched Feb. 16 by Toshiba (**Billboard*Bulletin*, Feb. 16**).

The WMJ tracks that will be available April 25 are "Keiken" by Cannabis, "Never Say Never" by Tomomi Kahala, "Watashi ga Iro Yo" by Tomato Cube, "Momo" by Noriyuki Makihara, and "Sakura" by Rizco.

"We're being very careful about how we handle this business," says Masao Mineo, WMJ director in charge of multimedia business and new technology.

Noting that WMJ's online activity is still in a very early phase, Mineo emphasizes that the company will not be selling music online directly. Instead, the du-ub.com site will be linked to Japanese retailers' Web sites, from which users can download the songs they want. Mineo says several new tracks by domestic acts will be made available through du-ub.com each month.

The tracks can also be downloaded through NTT DoCoMo's "personal handy phone" mobile phones and V-Synch music download kiosks.

Other labels taking part in the du-ub.com project are Toshiba-EMI, which has had selected domestic tracks available through the site since Feb. 16, and Universal Music K.K., which will reportedly make one track by rock group Spitz available on the site starting May 1.

French Sales Increase 10%

Strong Local Acts, Singles Stave Off Effects Of Piracy

BY EMMANUEL LEGRAND

PARIS—The French record market may have been flat in 2000, but shipments posted a 9.5% growth in value and a 10.3% increase in units during the first quarter of this year.

According to new figures from French music industry body SNEP, sales reached 1.9 billion francs ($260 million), against 1.7 billion ($232 million) for the same period in 2000.

"The growth is linked mostly to the recovery of the singles market, to very significant successes of French repertoire, to the development of reduced-price sales operations, and to a spectacular growth of music-related DVDs," SNEP director of economic affairs Antonie Cartier explains. She adds, however, that the rise must be viewed against the background of an environment where the impact of piracy—particularly through CD-R use and downloading—is being felt.

Singles sales grew 12% in units during the first quarter to 10 million units. CD sales reached 1.52 billion francs ($208 million), up 9%, helped by particularly strong performances by domestic artists.

During the first quarter, the market share of French-speaking repertoire jumped from 55.3% in the same quarter last year to 60%, with international repertoire's share dropping 4.2 percentage points to 34.3% and classical dropping 6.2% to 5.7%. Nine of the 10 best-selling albums in the quarter were by domestic acts. The only non-local artist in the top 10 was Dido, with *No Angel* (Cheeky/Arista/BMG).

newsline...

SWEDISH MUSIC SALES fell 22.4% in volume to 5.6 million units and 23.2% in value to 308.4 million Swedish kronor ($30.3 million) during the first quarter of 2001, according to new figures from label association GLF. The trade body, which is affiliated with the International Federation of the Phonographic Industry, notes, however, that 2000 was a banner year for the Swedish industry and that the recent figures are comparable to those of 1999. Although shipments of vinyl albums increased—by 34.2% to 7,350 units and by 24.4% in value to 398,000 kronor ($39,000)—figures for singles, CDs, and cassettes are all down. Sales of CD albums fell by 21.4% year-on-year to 4.5 million units and by 22.7% in value to 288.4 million kronor ($28.4 million). Singles are down 23.5% to 1 million units and 28.4% in value to 17 million kronor ($1.7 million).

KAI R. LOFTHUS

AUSTRALIAN TRADE GROUP the Association of Independent Record Labels (AIR) has expanded the number of its board members to nine with the election of Rex Barry, head of country and children's label ABC Contemporary Music, and Phil Mortlock, managing director of jazz and world music label Origin Records. The other board members are chairman David Williams (managing director, Shock Records), Robert Caruso (director, Seeing Ear Records), David Lawrence (label manager, Roadshow Music), Jennifer Howard (retail/wholesale manager, CAAMA), Andrew Walker (co-owner, Head Records/Jazzhead), Jason Williams (Queensland manager, Oracle Records), and David Vodicka, owner/director, Rubber Records. AIR represents 190 labels.

CHRISTIE ELIEZER

HOLLAND'S LARGEST annual heavy-metal festival, Dynamo Open Air, has been canceled as a result of the foot-and-mouth crisis in Northern Europe. Some 15,000 of the 25,000 available tickets had already been sold; ticket holders will receive refunds. The three-day festival, featuring Motorhead and Megadeth, was scheduled to take place May 24-26. The recent outbreak of the disease has spread from the U.K., where several rural outdoor events have already been postponed or relocated. Even though the town of Lichtenvoorde—where Dynamo was to be held—has not been hit by the disease, local authorities decided not to take any risks with a large influx of visitors and ordered the cancellation.

ROBERT HEEG

EMI SINGAPORE has announced that it will raise CD album prices starting May 1, in a move that is being watched keenly by other labels in the territory. The PPD (published price to dealer) of a full-price CD, currently $17 Singapore ($9.40), will be raised to $17.50 Singapore ($9.67). The per-album distribution/handling fee will be increased from 4% to 5.7% of PPD; the total price charged to retailers for each album will be $18.50 Singapore ($10.20). EMI Singapore managing director Valerie Lim says the increase is a result of rising wages, distribution and warehousing, and advertising and promotion costs. "We are very dependent on TV, radio, print, and in-store promotions to sell our albums," she says. The label's last price adjustment was in April 1995.

STEVEN PATRICK

EXECUTIVE TURNTABLE

RECORD COMPANIES. Frank Stroebele is promoted to VP of marketing, Epic and continental European repertoire, at Sony Music Europe (SME) and will be based in London. He was previously VP of marketing at Epic.

Jeroen van der Meer is promoted to director of Epic marketing Europe at SME. He was European marketing manager at Epic.

Lisa Bramley is named director of promotions at SME. She was manager of national promotion and publicity/Columbia at Sony Music Australia.

Penny Morgan is named marketing manager/Columbia at SME. She was acting as an independent consultant within SME's regional office in London.

STROEBELE

VAN DER MEER

BRAMLEY

MORGAN

Jonas Sällberg is promoted to dance A&R manager at edel records Sweden. He was an international A&R assistant.

Magnus Nygren is named pop/hip-hop A&R manager at edel records Sweden. He is A&R manager at Music Network Records Group in Stockholm, where he will remain until September.

RELATED FIELDS. Caryn Tomlinson is named business coordinator for Mick Jagger, based in London. She was head of corporate public relations at EMI Music Publishing U.K./Europe.

Simon Bell is named director of brand marketing at U.K. digital music broadcaster Music Choice Europe. He was marketing director at financial news portal FT.com.

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Wyman Is Jewel In The Rhythm Kings' Crown

BY PAUL SEXTON

LONDON—The man who gave up his place as bass player in the world's most famous rock'n'roll band could not be happier with his new life.

After 31 years with the Rolling Stones, and a handful since then reordering his public and private priorities, 64-year-old Bill Wyman is making stage appearances in the U.K., Europe, and the U.S. from May until August as the proud curator of the musical collective the Rhythm Kings.

The group's latest album, *Double Bill*, was released in the U.K. April 23 on Wyman's Ripple emblem via the Chrysalis Group's Papillon label. European release is in conjunction with Roadrunner, while a U.S. release is planned on Velvet. It features such widely respected band regulars as Gary Brooker of Procol Harum, Georgie Fame, guitarists Albert Lee and Martin Taylor, and session guests George Harrison and Chris Rea. Previous Rhythm Kings albums have also featured Eric Clapton, Peter Frampton, and Wyman's one-time Stones colleague Mick Taylor.

The group is backing *Double Bill* with a two-month British tour starting Wednesday (2). It will be followed by international dates, sure to exude the bonhomie that comes to longtime friends with nothing to prove. "It's such good fun, and the audiences really love it," says Wyman of the lively mix of new and classic blues, rock'n'roll, jump, gospel, and old-school R&B. "It's all good-time music.

"It's just like when we all began in clubs and dance halls—when the audience could stand two feet away from you—instead of being in the big stadiums, where you're a dot on the horizon," he continues. "Everybody goes home with a big smile on their face, and you feel really good about it. It's so refreshing to do a whole mass of stuff I've never been able to do before. We covered a little of it in the early days with the Stones, but it was too little for me. I loved it when we did covers of Solomon Burke and Bo Diddley, even though Mick [Jagger] and Keith [Richards] wrote great songs and we were very successful."

WYMAN

The mood of Wyman's early and pre-Stones days is further evoked by the best-known members of the Rhythm Kings. "Gary Brooker and I go back pre-Stones, when his group the Paramounts and my group [the Cliftons] played Greenwich Town Hall [in London] together. They were playing the Olympics' 'Western Movies' and the Shirelles, and we were playing Sam Cooke and Ray Charles. Georgie [Fame] goes back to when I first joined the Stones. He and the Blue Flames played at the Flamingo, and we were backing him."

The band's female lead is English vocalist Beverley Skeete. Harrison adds his distinctive slide guitar to a version of the Ketty Lester hit "Love Letters." The ex-Beatle's involvement came about after Wyman heard via mutual friend and collaborator Ray Cooper that Harrison was a big fan of the Rhythm Kings.

Papillon joint managing director Roy Eldridge says, "The audience for the Rhythm Kings, which has grown through great word-of-mouth and increased touring, knows what it's getting—stellar musicianship and great vocals, coupled with material that Bill has picked with love and care from his huge record collection. They're doing it because they enjoy it, and that's what comes over onstage."

Wyman finds it frustrating that the public demand for the band is not reflected by U.K. radio exposure. "You do not get airplay, so you have to present the music to a live audience," he says. "I get lots of great E-mails from kids saying things like, 'I saw your show in Oslo, it was the best concert I've ever been to, and it's opened up a whole new thing for me.' "

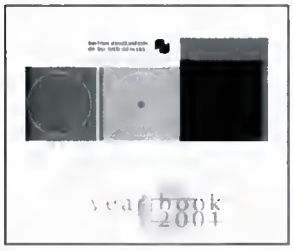
BBC Radio 2 producer Phil Hughes

(Continued on page 92)

Music's Largest Employer In U.K. Is Its Retail Sector

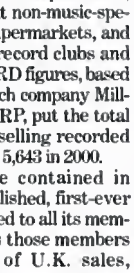
BY TOM FERGUSON

LONDON—Research carried out for U.K. trade body the British Assn. of Record Dealers (BARD) confirms that music retailers employ more people than any other sector of the world's third-biggest record industry.



According to figures from Media Research Publishing (MRP)—which issues the U.K. Record Industry Annual Survey—and a survey by BARD of its 180 members, Britain's music retailers employ 16,420 full-time staffers and 5,243 part-timers. The statistics cover employees at music specialists (chains and independents), staff selling music at non-music-specialist chains and supermarkets, and those working for record clubs and music E-tailers. BARD figures, based on data from research company Millward Brown and MRP, put the total number of outlets selling recorded music in the U.K. at 5,643 in 2000.

The figures are contained in BARD's newly published, first-ever yearbook, distributed to all its members. BARD claims those members account for 80% of U.K. sales, through some 3,500 outlets. According to BARD director general Bob Lewis, the figures send a clear message of the sector's importance to government. "Not only are we a big employer," he notes, "but we're a healthy collector of taxes for the government.


LEWIS

"Music retailers generate around 2 billion pounds' [$3 billion] worth of sales annually, of which 300 million pounds [$456 million] goes to the government in VAT [sales tax]. And that sales figure doesn't include sales of other products, like video, through music retailers."

According to latest statistics from the International Federation of the Phonographic Industry, U.K. record sales had a retail value of 1.86 billion pounds ($2.83 billion) in 2000. Labels' body the British Phonographic Industry (BPI) is due to publish its own annual statistical handbook shortly.

The most recent U.K. survey of employee numbers was contained in the 1999 National Music Council (NMC) report *A Sound Per-*

(Continued on page 53)

AUSTRALIAN TOUR PROMOTERS PONDER RETURN TO ASIA WITH POP, MUSICALS

(Continued from preceding page)

bourne-based Frontier Touring and Sydney-based Duet Productions, set up Asian offices. Frontier toured Bon Jovi and Garbage across the region; Duet—which had opened its Hong Kong office in 1990—took in Santana, Alanis Morissette, and the Cranberries.

At the same time, IMG (with *Grease* and *South Pacific*), British entrepreneur Cameron Mackintosh, and the Really Useful Group were enjoying success with musicals and theater productions in Asia.

Aussie promoters had a reputation for honesty and reliability, but they soon learned hard lessons. What worked in Australia didn't necessarily heat business up north. And if an Asian tour partner wasn't involved, that meant bureaucratic and government obstacles. Many got burned. Frontier managing director Michael Gudinski, for example, closed his company's Singapore office in 1998. He now says, "I'm quite content to work in my backyard."

That tendency toward caution remains prevalent among Australian promoters. Singapore and Hong Kong are seen as the safest bets, while there is some movement toward a revival of the live scene in Malaysia and Thailand. No one, however, is planning to set up any new regional offices until a few more years have passed.

"The [region's] economy has definitely turned around," says Garry van Egmond, founder of Garry van Egmond Enterprises. "It's certainly not the same market as Australia, but the business is there." Last year, van Egmond took Ricky Martin to Hong Kong for a 100% sellout, shifting 10,000 tickets.

Van Egmond has other projects for Asia planned and, in partnership with IMG—with which his company shares office space throughout Asia—will move into China, Taiwan, and Korea. He is also looking at bringing Cantopop acts to Australia to see how the local Cantonese market responds.

Notes ITC managing director Andrew McManus, "Our biggest [Asian] market is Hong Kong, and my biggest problem is getting the large venues. You need friends in place there to get things done. Labor is non-unionized and cheap. You can get 50 people to pull a set apart. In Australia you can't do it, because it'd be exhorbitive."

McManus is eager to revive the idea of Asia as part of an Australia/New Zealand circuit, having previously struck gold with regional forays by George Benson, Inner Circle, Rick Price, and Margaret Urlich.

Before Kiss arrived Down Under in March, he recalls, the band played a stopover in Tokyo. McManus explains, "When you divide into six territories instead of two, you cut your freight and airfare components. Kiss had 100,000 pounds of freight. It would have been difficult if Japan hadn't taken 50% of the weight."

A harsher view comes from Harley Medcalf, managing director of Duet Entertainment, which closed its Hong Kong office in 1999. Touring U.S. and U.K. acts through the region is over for the time being, he maintains.

"It will continue to be [over] as long as there are high ticket prices and ridiculously high artist guarantees. The market is really flat, and no one is showing any interest in touring there or seeing [the circuit] as something to develop. Audience demand will come back, but only with affordable ticket prices."

Rather, Medcalf is working on projects tailor-made for Asia. One is to tour with a major Chinese star in a Mandarin-language West End production. He anticipates 60 dates and shifting half a million tickets. "If you're going to stay in a marketplace, you have to invest," he says.

Van Egmond adds that it's important to spend as much time in the region to learn what the market wants—he made 11 visits last year—and adds that "marketing through TV and the Chinese media is important."

The advice from Paul Dainty to other Australian promoters eyeing the market is similarly down to earth. "Do as much research as you can," he says, "and be selective. What works in Sydney won't necessarily work elsewhere."

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 04/25/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**KIMINOTAMENIBOKUGAIR/HANASANA!** ARASHI PONY CANYON
2	NEW	**STAND UP** MAI KURAKI GIZA STUDIO
3	1	**PIECES OF A DREAM** CHEMISTRY DEFSTAR
4	NEW	**NAJIMETENO HAPPY BIRTHDAY** KANTORIMUSUME RIKA ISHIKAWA ZETIMA
5	4	**NITORI** THE GOSPELLERS KUOON
6	2	**ASHITAGA ARUSA** RE-JAPAN AVEX TRAX
7	NEW	**YATTA!** HAPPATA! PONY CANYON
9	7	**TENTAIKANNSOKU** BUMP OF CHICKEN TOY'S FACTORY
11	NEW	**NEVER SAY NEVER** TOMOMI KAHARA WEA JAPAN
10	NEW	**YAKENOGAHARA** COCCO VICTOR
11	NEW	**AIN'T AFRAID TO DIE** DIR EN GREY FIRE WALL DIVISION
12	3	**MAYONAKAHA JYUNNKETU** RINGO SHEENA TOSHIBA-EMI
13	5	**ASHITAGA ARUSA** URUFURUZU TOSHIBA-EMI
14	8	**YELL/BELL** KOBUKURO WARNER MUSIC JAPAN
10	9	**ULTRA SOUL** B'Z BOOMS
16	11	**HANANO KUSHIKAZARI** YOUSUI INOUE FOR LIFE
17	NEW	**SWEET DREAMS** TAKAKO UEHARA TOY'S FACTORY
18	6	**AINO BAKAYAROU** MAKI GOTO ZETIMA
19	10	**GANN** MASAHARU FUKUYAMA ZETIMA
20	NEW	**INNWE CHILD** HITOMI AVEX TRAX
		ALBUMS
1	NEW	**YUKO NAKAZAWA TANPOPO PETITMONI MINIMONI** TOGETHER!—TANPOPO PETIT MINI YUKO ZETIMA
2	1	**NIKARU UTADA** DISTANCE TOSHIBA-EMI
3	2	**AYUMI HAMASAKI** A BEST AVEX TRAX
4	9	**JANET** ALLL FOR YOU VIRGIN
5	NEW	**COCCO** SANGROSE VICTOR
11	6	**VARIOUS ARTISTS** THE MOST RELAXING—FEEL 2 TOSHIBA-EMI
7	3	**SMAP** SMAP VEST VICTOR
11	4	**CHIMIRO ONITSUKA** INSOMNIA TOSHIBA-EMI
9	5	**M-FLO** EXPO EXPO RHYTHM ZONE
10	NEW	**VARIOUS ARTISTS** LOVE LIGHTS WARNER MUSIC JAPAN
11	8	**BON JOVI** TOKYO ROAD—BEST OF BON JOVI ROCK TRACK MERCURY
12	7	**EVERY LITTLE THING** 4 FORCE AVEX TRAX
13	11	**AEROSMITH** JUST PUSH PLAY COLUMBIA
14	12	**THE GOSPELLERS** SOUL SERENADE KUOON
15	10	**L'ARC EN CIEL** CLICKED SINGLES BEST 13 KUOON
16	14	**DRAGON ASH** LILY OF DA VALLEY VICTOR
17	13	**DA PUMP** DA BEST OF DA PUMP AVEX TRAX
18	NEW	**VARIOUS ARTISTS** THE MOST RELAXING—FEEL TOSHIBA-EMI
19	18	**PORNO GRAFFITTI** FOO? SONY
20	16	**ABBA** S.O.S.—THE BEST OF ABBA POLYDOR/UNIVERSAL

GERMANY (Media Control) 04/25/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**NUTTERFLY** CRAZY TOWN COLUMBIA
2	2	**TEENAGE DIRTBAG** WHEATUS COLUMBIA
3	3	**KUMBA YO!** MITTERMEIER VS GUANO BABES GOLDRUSH/HANSA/BMG
4	4	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
5	5	**ANOTHEN DAY IN PARADISE** BRANDY & RAY-J WEA
11	6	**PLAYED-A-LIVE (THE NONNO SONN)** SAFRI DUO UNIVERSAL
7	8	**TUNN THE TIDE** SYLVER BYTE/UNIVERSAL
11	10	**SURVIVOR** DESTINY'S CHILD COLUMBIA
9	NEW	**UPTOWN HINL** WESTLIFE RCA
10	18	**LIENFICKEN** SOFAPLANET EPIC
11	9	**WENN DAS LIEBE IST** GLASHAUS MERCURY
12	14	**YOU'RE MY MATE** RIGHT SAID FRED KINGSIZE/BMG
13	12	**STUTTER** JDE FEATURING MYSTIKAL JIVE/ZOMBA
14	7	**DAYLIGHT IN YOUN EYES** NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL
15	NEW	**WHOLE AGAIN** ATOMIC KITTEN VIRGIN
10	NEW	**WHAT IT FEELS LIKE FOR A GIRL** MADONNA MAVERICK/WEA
17	19	**LOVIN' EACH DAY** RONAN KEATING POLYDOR/UNIVERSAL
18	11	**WIN THE RACE** MDDERN TALKING HANSA/BMG
19	15	**ONEAM TO ME** DARIO G MERCURY/UNIVERSAL
20	NEW	**CLINT EASTWOOD** GORILLAZ EMI
		ALBUMS
1	1	**RAMMSTEIN** MUTTER MOTOR/UNIVERSAL
2	6	**OIDO** NO ANGEL ARISTA/ARIOLA
3	2	**NO ANGELS** ELLE'MENTS POLYDOR/UNIVERSAL
4	8	**SOUNDTRACK** SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
5	5	**BEE GEES** THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL
9	3	**ROXETTE** ROOM SERVICE EMI
7	10	**CRAZY TOWN** THE GIFT OF GAME COLUMBIA
9	7	**SHAGGY** HOTSHOT MCA/UNIVERSAL
11	15	**BRUCE SPRINGSTEEN** LIVE IN NEW YORK CITY COLUMBIA
10	4	**MODERN TALKING** AMERICA HANSA/BMG
11	13	**DAFT PUNK** DISCOVERY VIRGIN
12	12	**JAN DELAY** SEARCHING FDR THE JAN SOUL REBELS GROOVE ATTACK
13	NEW	**WHEATUS** WHEATUS COLUMBIA
14	16	**LEANN RIMES** I NEED YOU CURB/WEA
15	9	**PETER MAFFAY** HEUTE VOR DREISSIG JAHRE ARIOLA
16	11	**ERIC CLAPTON** REPTILE REPRISE/WEA
17	18	**NICK CAVE & THE BAD SEEDS** NO MORE SHALL WE PART MUTE/CONNECTED
11	17	**ANASTACIA** NOT THAT KIND EPIC
11	RE	**LINKIN PARK** [HYBRID THEORY] WARNER BROS./WEA
20	14	**ROBBIE WILLIAMS** SING WHEN YOU'RE WINNING EMI

U.K. (CIN) 04/22/01 Supported By world,pop

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**SURVIVON** DESTINY'S CHILD COLUMBIA
2	NEW	**LOVIN' EACH DAY** RONAN KEATING POLYDOR
3	NEW	**LIQUID DREAMS** O-TOWN J/ARISTA
4	NEW	**GET UN FREAK ON** MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/WEA
5	2	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
9	4	**OUT OF REACN** GABRIELLE GO!@EAT/POLYDOR
7	NEW	**WHAT IT FEELS UKE FOR A GIRL** MADONNA MAVERICK/WARNER BROS
11	1	**WHAT TOOR YOU SO LONG?** EMMA BUNTDN VIRGIN
9	6	**CUNT EASTWOOD** GORILLAZ PARLOPHONE
10	3	**ALL FOR YOU** JANET VIRGIN
11	7	**BUTTERFLY** CRAZY TOWN COLUMBIA
12	5	**PURE AND SIMPLE** HEAR'SAY POLYDOR
13	NEW	**SNOOP DOGG** SNOOP DOGG PRIORITY/VIRGIN
14	8	**WHOLE AGAIN** ATOMIC KITTEN INNOCENT/VIRGIN
15	11	**TEENAGE DIRTBAG** WHEATUS COLUMBIA
18	9	**UPTOWN HIRL** WESTLIFE RCA
17	NEW	**DAS MLOCKENSPIEL** SCHILLER DATA/MINISTRY
1N	12	**BOW WOW (THAT'S MY NAME)** LIL' BOW WOW COLUMBIA
1N	14	**I'M LIKE A NIRD** NELLY FURTADO DREAMWORKS/POLYDOR
20	16	**CRAWLINN** LINKIN PARK MAVERICK/WEA
		ALBUMS
1	1	**STEREOPHONICS** JUST ENDUGH EDUCATION TO PERFORM V2
2	2	**HEAR'SAY** POPSTARS POLYDOR
3	4	**OIDO** NO ANGEL ARISTA
4	NEW	**EMMA BUNTON** A GIRL LIKE ME VIRGIN
5	3	**EVA CASSIDY** SONGBIRD BLUX STREET/HOT
8	5	**BILLY JOEL** THE ULTIMATE COLLECTION COLUMBIA
7	6	**GORILLAZ** GORILLAZ PARLOPHONE
8	NEW	**THE AVALANCHES** SINCE I LEFT YOU XL RECORDINGS
8	RE	**LINKIN PARK** [HYBRID THEORY] MAVERICK/WEA
10	RE	**LIMP NIZKIT** SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
11	9	**DAVIN GRAY** WHITE LADDER IHT/EASTWEST
12	11	**ANASTACIA** NOT THAT KIND EPIC
13	RE	**THE CORRS** IN BLUE 143/LAVA/ATLANTIC
14	19	**SHAGNY** HOTSHOT MCA
15	12	**LEANN RIMES** I NEED YOU CURB/LONDON
1N	16	**COLDPLAY** PARACHUTES PARLOPHONE
17	17	**TOPLOADEN** ONKA'S BIG MOKA SONY S2
1N	RE	**PAPA ROACN** INFEST DREAMWORKS/POLYDOR
19	15	**CRAZY TOWN** THE GIFT OF GAME COLUMBIA
20	RE	**U2** THE JDSHUA TREE ISLAND

FRANCE (SNEP/IFOP/Tite-Live) 04/25/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
2	4	**DADDY DJ** DADDY DJ M6 INT./SONY
3	3	**NO NAGGING ANYMORE** FROGGY MIX M6 INT./SONY
4	6	**J'VOULAIS** SULLY SEFIL V2
5	2	**SEUL** GAROU COLUMBIA
8	5	**R&B 2 RUE** MATT BARCLAY/UNIVERSAL
7	10	**ELLE** EVE ANGELI M6 INT./SONY
11	9	**ON A TOUS LE DROIT** LIANE FOLY VIRGIN
9	11	**CAN'T FINHT THE MOONLIGHT** LEANN RIMES CURB/WEA
10	7	**WASSUUP!** DA MUTTZ WEA
11	12	**ALL FON YOU** JANET VIRGIN
12	8	**SOLAAR PLEURE** MC SOLAAR EASTWEST
13	13	**WHAZZAAN** B-BOYS ULM/UNIVERSAL
14	18	**STARLIGHT** SUPERMEN LOVERS BMG
15	14	**SUPREME** ROBBIE WILLIAMS EMI
18	15	**PREMIERE CLASSE VOL. 2: GLADIATOR** JACKY BROWN & LORD KDSSITY HOSTILE/VIRGIN
17	16	**MS. JACKSON** OUTKAST LAFACE/ARISTA
1N	NEW	**LA PASSION EP** GIGI D'AGOSTINO DLA
19	17	**ELLE TE REND DINGUE** DADDY NUTTEE DELABEL/VIRGIN
20	20	**IF I EVER FEEL BETTER** PHOENIX SOURCE/VIRGIN
		ALBUMS
1	3	**DIDO** NO ANGEL ARISTA/ARIOLA
2	1	**VARIOUS ARTISTS** 2001: L'ODYSSEE DES ENFOIRES RESTO DU COLUR/BMG
3	2	**GAROU** SEUL COLUMBIA
4	5	**FONKY FAMILLY** ART DE RUE S.M.A.L.L./SONY
5	4	**BEN HARPER** LIVE FROM MARS VIRGIN
11	7	**PATRICK BRUEL** JUSTE AVANT RCA
7	6	**DAFT PUNK** DISCOVERY LABELS/VIRGIN
8	NEW	**SHAGGY** HDTSHOT BARCLAY/UNIVERSAL
9	14	**NENRI SALVADOR** CHAMBRE AVEC VUE SOURCE/VIRGIN
10	19	**SANTANA** SUPERNATURAL ARISTA/ARIOLA
11	NEW	**MICHEL SARDOU** LIVE BERCY 2000 TREMA/SONY
12	11	**LIANE FOLY** ENTRE NOUS VIRGIN
13	9	**MATT** R&B 2 RUE BARCLAY/UNIVERSAL
14	8	**YANN TIERSEN** L'ABSENTE LABELS/VIRGIN
15	NEW	**EVE ANGELI** AIME-MOI M6 INT./SONY
1N	12	**ST. GENMAIN** TOURIST BLUE NOTE/EMI
17	10	**MC SOLAAN** CINQUIEME AS EASTWEST
1N	15	**CESARIA EVORA** SAO VICENTE DI LONGE RCA
1N	16	**EDDY MITCHELL** LIVE 2000 POLYDOR/UNIVERSAL
20	18	**GERALD OE PALMAS** MARCHER DANS LA SABLE POLYDOR/UNIVERSAL

CANADA (SoundScan) 05/05/01

THIS WEEK	LAST WEEK	SINGLES
1	RE	**GET OVER YOURSELF** EDEN'S CRUSH 143/LONDON-SIRE/WARNER
2	3	**SURVIYON** DESTINY'S CHILD COLUMBIA/SONY
3	1	**ALL FOR YOU** JANET VIRGIN/EMI
4	2	**WALK ON** U2 INTERSCOPE/UNIVERSAL
5	4	**BUTTERFLY** CRAZY TOWN COLUMBIA/SONY
6	5	**LADY (HEAR ME TONIGHT) (REMIX)** MOOJO UNIVERSAL
7	10	**S#!* ON YOU** D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
9	6	**NOBDOY WANTS TO BE LONELY** RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY
11	7	**SILENCE** DELERIUM FEATURING SARAH MCLACHLAN NETTWERK
10	11	**CLOSER** NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
11	8	**NO MEANS NO** RICKY J WARNER
12	15	**MY IRON LUNG** RADIOHEAD CAPITOL/EMI
13	RE	**MUSIC** MADONNA MAVERICK/WARNER
14	RE	**JADED** AEROSMITH COLUMBIA/SONY
10	RE	**THE HAMPSTERDANCE SONG** HAMPTON THE HAMPSTER KOCH
16	RE	**FIXED** NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
17	20	**BEAUTIFUL DAY** U2 ISLAND/INTERSCOPE/UNIVERSAL
18	RE	**LOVE DON'T COST A THINN** JENNIFER LOPEZ EPIC/SONY
19	RE	**CASTLES IN THE SKY** IAN VAN DAHL FEATURING MARSHA ROBBINS/BMG
20	17	**FEEL THE BEAT** DARUDE POPULAR/EMI
		ALBUMS
1	1	**SHAGGY** HDTSHDT MCA/UNIVERSAL
2	2	**VARIOUS ARTISTS** GRDOVE STATION 7 BMG
3	3	**NELLY FURTADO** WHOA, NELLY! DREAMWORKS/UNIVERSAL
4	5	**VARIOUS ARTISTS** PURE DANCE 2001 UNIVERSAL
5	4	**2PAC** UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL
11	7	**LIFEHOUSE** NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL
7	6	**SOUNDTRACK** COYOTE UGLY CURB/WARNER
11	14	**NELLY** COUNTRY GRAMMAR FO' REEL/UNIVERSAL
9	9	**DIDO** NO ANGEL ARISTA/BMG
10	12	**ENYA** A DAY WITHOUT RAIN WARNER UK/REPRISE
11	13	**JENNIFEN LOPEZ** J.LO EPIC/SONY
12	8	**VARIOUS ARTISTS** YTV BIG FUN PARTY MIX 2 UNIVERSAL
13	RE	**DAFT PUNK** DISCOVERY VIRGIN/EMI
14	17	**M.C. MARIO** M.C. MARIO MIXDOWN 2001 SONY
15	11	**VARIOUS ARTISTS** MUCHDANCE 2001 UNIVERSAL
19	16	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
17	18	**U2** ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
19	NEW	**SOUNDTRACK** BRIOGET JONES'S DIARY ISLAND/UNIVERSAL
19	NEW	**SOUNDTRACK** JOSIE & THE PUSSYCATS PLAY TONE/EPIC/SONY
20	RE	**COLDPLAY** PARACHUTES PARLOPHONE/NETWORK/CAPITOL/EMI

NETHERLANDS (Stichting Mega Top 100) 04/23/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**DAMN (I THINK I LOVE YOU)** STARMAKER ZOMBA
2	2	**SURVIYON** DESTINY'S CHILD COLUMBIA
3	3	**PLAYED-A-LIVE (THE BONGO SONG)** SAFRI DUO MERCURY/UNIVERSAL
4	7	**MOI . . . LOLITA** ALIZEE POLYDOR/UNIVERSAL
8	4	**PUREST OF PAIN** SON BY FOUR EPIC
8	5	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
7	6	**BOW WOW (THAT'S MY NAME)** LIL' BOW WOW SO SO DEF/COLUMBIA
11	9	**BUTTERFLY** CRAZY TOWN COLUMBIA
11	8	**PUF/SCHUDDEN** DEF RYMMZ VIRGIN
10	1D	**KABOUTERDANS** KABOUTER PLOP STUDIO 100/UNIVERSAL
11	16	**WHOLE AGAIN** ATOMIC KITTEN INNOCENT/VIRGIN
12	12	**YOU** JUDITH DINO
13	11	**I'M LIKE A BIRD** NELLY FURTADO DREAMWORKS/UNIVERSAL
14	17	**TEENAGE DIRTBAG** WHEATUS COLUMBIA
15	15	**ALL FON YOU** JANET VIRGIN
16	NEW	**WHAT IT FEELS LIKE FOR A GIRL** MADONNA MAVERICK/WARNER
17	14	**LOVER OR FRIEND** KATJA SCHUURMAN SML
1N	1B	**LA PASSION EP** GIGI D'AGOSTINO MEDIA
10	13	**NOBDOY WANTS TO BE LONELY** RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
20	NEW	**PLAY** JENNIFER LOPEZ EPIC
		ALBUMS
1	1	**ANOUK** LOST TRACKS DINO
2	2	**ANASTACIA** NOT THAT KIND EPIC
3	3	**GOLDEN EARRING** THE DEVIL MADE US DO IT UNIVERSAL TV
4	5	**DIDO** NO ANGEL ARISTA/BMG
5	8	**ST. DERMAIN** TOURIST BLUE NOTE/EMI
11	7	**ALESSANDRO SAFINA** INSIEME A TE ULM/UNIVERSAL
7	9	**ILSE DE LANGE** LIVIN' ON LOVE WARNER
11	16	**DE SMURFEN** 3, 2, 1 SMURFENHITS! EMI
9	12	**MARK KNOPFLER** SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
1D	13	**GREGORIAN** MASTERS OF CHANT EDEL
11	4	**RAMMSTEIN** MUTTER MOTOR/UNIVERSAL
12	10	**ST. HERMAIN** BOULEVARD F COMMUNICATIONS/PIAS
13	11	**BZN** OUT IN THE BLUE MERCURY/UNIVERSAL
14	14	**JENNIFER LOPEZ** J.LO EPIC
15	8	**ROBBIE WILLIAMS** SING WHEN YOU'RE WINNING EMI
18	15	**KANE** AS LONG AS YOU WANT THIS RCA
17	RE	**CRAIG DAVID** BORN TO DO IT EDEL
1N	17	**FRANK BOEUEN** HET MOOISTE & HET BESTE BMG
19	RE	**THE CORRS** UNPLUGGED 143/LAVA/ATLANTIC/WARNER
20	NEW	**NEE DEES** THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL

AUSTRALIA (ARIA) 04/23/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**ME, MYSELF AND I** SCANDAL'US FESTIVAL
2	1	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
3	4	**I'M LIKE A BIRD** NELLY FURTADO MCA/UNIVERSAL
4	2	**MS. JACKSON** OUTKAST LAFACE/ARISTA
5	3	**CASE OF THE EX (WHATCHA GONNA DO)** MYA INTERSCOPE/UNIVERSAL
N	H	**BUTTERFLY** CRAZY TOWN COLUMBIA
7	5	**BETTE DAVIS EYES** GWYNETH PALTROW HOLLYWOOD/UNIVERSAL
8	6	**WALKING AWAY** CRAIG DAVID SHOCK
9	9	**STAN** EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
10	13	**WHOLE AGAIN** ATOMIC KITTEN VIRGIN
11	7	**SURVIYOR** DESTINY'S CHILD COLUMBIA
12	15	**ALL FON YOU** JANET VIRGIN
13	1D	**OPERATION BLADE (BASS IN THE PLACE)** PUBLIC DOMAIN AF5
14	12	**CAN'T FIGHT THE MOONLIGHT** LEANN RIMES CURB/SONY
10	14	**YOU ALL BAT** BAHA MEN S-CURVE/SMR
19	11	**AROUNO THE WORLD** ATC ARIOLA
17	16	**KRYPTONITE** 3 DOORS DOWN REPUBLIC/UNIVERSAL
19	NEW	**TAKIN' BACK WHAT'S MINE** LEAH HAYWOOD EPIC
1N	NEW	**NOW WOW (THAT'S MY NAME)** LIL' BOW WOW COLUMBIA
20	17	**YELLOW** COLDPLAY EMI
		ALBUMS
1	1	**DIDO** NO ANGEL ARISTA/BMG
2	2	**CRAIG DAVID** BORN TO DO IT SHOCK
3	3	**NEN HARPEN** LIVE FROM MARS VIRGIN
4	9	**KYLIE MINOGUE** LIGHT YEARS FESTIVAL
5	4	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HDT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
6	6	**SOUNDTRACK** SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
7	12	**FAITH HILL** BREATHE WARNER BROS.
N	7	**HAMPTON THE HAMPSTEN** HAMPSTEROANCE THE ALBUM SHOCK
9	5	**U2** ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
10	8	**EMINEM** THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
11	1D	**COLDPLAY** PARACHUTES EMI
12	NEW	**SUPERNEIST** THE PRIZE RECRUIT SHOCK
13	15	**CREED** HUMAN CLAY EPIC
14	16	**SHAGGY** HDTSHDT MCA/UNIVERSAL
15	13	**LINKIN PARK** [HYBRID THEORY] WARNER BROS./WEA
18	14	**POWDERFINGEN** ODYSSEY NUMBER FIVE GRUD/UNIVERSAL
17	NEW	**MICHAEL CRAWFORD** MICHAEL CRAWFORD—THE DISNEY ALBUM HOLLYWOOD/UNIVERSAL
1N	19	**JENNIFEN LOPEZ** J.LO EPIC
19	RE	**BRITNEY SPEARS** OOPS! . . . I OID IT AGAIN JIVE/ZOMBA
20	18	**SOUNDTRACK** COYOTE LIGLY CURB/SONY

ITALY (FIMI) 04/23/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**DOWN DOWN DOWN** LOLLIPOPS WEA
2	NEW	**WHAT IT FEELS LIKE FON A GIRL** MADONNA MAVERICK/WARNER BROS
3	2	**LUCE (TRAMONTI A NORD-EST)** ELISA SUGAR/UNIVERSAL
4	NEW	**CLINT EASTWOOD** GORILLAZ EMI
5	4	**ALL FOR YOU** JANET VIRGIN
8	3	**SURVIVON** DESTINY'S CHILO COLUMBIA
7	5	**NOBDOY WANTS TO NE LONELY** RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
N	12	**LOVIN' EACH DAY** RONAN KEATING POLYDOR/UNIVERSAL
9	6	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
10	11	**SKY** SONIQUE UNIVERSAL
11	10	**CAN'T FIGHT THE MOONLIGHT** LEANN RIMES CURB/WEA
12	7	**MAD ABOUT YOU** HOOVERPHONIC COLUMBIA
13	8	**STAN** EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
14	9	**MS. JACKSON** OUTKAST LAFACE/ARISTA/ARIOLA
15	14	**JADEO** AEROSMITH COLUMBIA
1N	19	**SONO CONTENTO** ALEX BRITTI UNIVERSAL
17	16	**I'M UKE A NIRD** NELLY FURTADD DREAMWORKS/UNIVERSAL
1B	13	**SUPER** GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA
19	NEW	**BUTTERFLY** CRAZY TOWN COLUMBIA
20	18	**INNER SMILE** TEXAS MERCURY/UNIVERSAL
		ALBUMS
1	1	**VASCO ROSSI** STUPIDO HOTEL EMI
2	NEW	**FRANCO BATTIATO** FERRD BATTUTO COLUMBIA
3	NEW	**GIORGIO GABER** LA MIA GENERAZIONE HA PERSO CGD/WEA
4	2	**GIGI D'ALE'SSIO** IL CAMMINO DELL'ETA' RCA
8	3	**ADRIANO CELENTANO** ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
6	6	**DIDO** NO ANGEL ARISTA/ARIOLA
7	5	**GIORGIA** SENZA ALI DISCHI DI CIOCCOLATA/BMG
N	9	**ELISA** ASILE'S WORLD SUGAR/UNIVERSAL
9	7	**PINO DANIELE** MEDINA RCA
1D	10	**ANASTACIA** NOT THAT KIND EPIC
11	4	**BRUCE SPRINGSTEEN** LIVE IN NEW YORK CITY COLUMBIA
12	12	**EROS RAMAZZOTTI** STILELIBERO ARIOLA
13	8	**DRNELLA VANONI** UN PANINO UNA BIRRA E POI CGD/WEA
14	17	**CRAIN DAVID** BORN TO DO IT EDEL
15	1B	**GORILLAZ** GORILLAZ EMI
16	13	**AEROSMITH** JUST PUSH PLAY COLUMBIA
17	RE	**FRANCESCO DE GREGORI** AMORE NEL POMERIGIO COLUMBIA
1N	14	**JENNIFER LOPEZ** J.LO EPIC
19	16	**ALEX BRITTI** LA VASCA UNIVERSAL
20	RE	**EMINEM** THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-420-6003, fax 44-207-420-6014.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™ CONTINUED

EUROCHART 05/05/01 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
2	7	**SURVIVOR** DESTINY'S CHILD COLUMBIA
3	2	**BUTTERFLY** CRAZY TOWN COLUMBIA
4	4	**TEENAGE DIRTBAG** WHEATUS COLUMBIA
5	3	**ALL FOR YOU** JANET VIRGIN
6	NEW	**LOVIN' EACH DAY** RONAN KEATING POLYDOR
7	5	**PLAYED-A-LIVE (THE BONGO SONG)** SAFRI DUO UNIVERSAL
8	NEW	**WHAT IT FEELS LIKE FOR A GIRL** MADONNA
9	RE	**WHOLE AGAIN** ATOMIC KITTEN HINOCENT/VIRGIN
10	NEW	**DADDY DJ** DADDY DJ M6 INT./SONY
		ALBUMS
1	1	**DIDO** NO ANGEL CHEEKY/ARISTA
2	2	**RAMMSTEIN** MUTTER MOTOR
3	3	**ROXETTE** ROOM SERVICE ROXETTE RECORDINGS/EMI
4	6	**STEREOPHONICS** JUST ENOUGH EDUCATION TO PERFORM V2
5	4	**BRUCE SPRINGSTEEN** LIVE IN NEW YORK CITY COLUMBIA
6	5	**DAFT PUNK** DISCOVERY LABELS/VIRGIN
7	6	**NO ANGELS** ELLE'MENTS ZEITGEIST/POLYDOR
8	10	**ANASTACIA** NOT THAT KIND EPIC
9	NEW	**SHAGGY** HOTSHOT MCA
10	NEW	**LEANN RIMES** I NEED YOU CURB

SPAIN (AFYVE/ALEF MB) 04/19/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**CLUB TROPICANA** GYPSY TEENS MERCURY/UNIVERSAL
2	2	**CARNAVALITO EP** KING AFRICA VALE
3	3	**PLAYED-A-LIVE (THE BONGO SONG)** SAFRI DUO UNIVERSAL
4	4	**CHILLIN'** MODJO BARCLAY/UNIVERSAL
5	5	**ALL FOR YOU** JANET VIRGIN
6	NEW	**TOUCH ME** RUI DA SILVA COLUMBIA
7	8	**CHASE THE SUN** PLANET FUNK BUSTIN' LOOSE/VIRGIN
8	9	**HERE WITH ME** DIDO ARISTA/ARIOLA
9	NEW	**THE WAY YOU LOVE ME** FAITH HILL WARNER BROS./WARNER
10	5	**LA OTRA ORILLA** REINCIDENTES BOA
		ALBUMS
1	1	**LA OREJA DE VAN GOGH** EL VIAJE DE COPPERPOT EPIC
2	3	**PAULINA RUBIO** VIENE EL VERANO MUXXIC
3	4	**ESTOPA** ESTOPA ARIOLA
4	2	**BRUCE SPRINGSTEEN** LIVE IN NEW YORK CITY COLUMBIA
5	6	**PAPA LEVANTE** TOMALACATE MUXXIC
6	7	**AMARAL DE PALO** DE VUELTA Y VUELTA VIRGIN
7	NEW	**SOUNDTRACK** COYOTE UGLY CURB/WEA
8	5	**ROXETTE** ROOM SERVICE EMI
9	10	**M-CLAN** SIN ENCHUFE DRO/WEA
10	8	**LOLITA** LOLA LOLITA LOLA WEA

NEW ZEALAND (Record Publications Ltd.) 04/22/01

THIS WEEK	LAST WEEK	ALBUMS
1	2	**DIDO** NO ANGEL ARISTA/BMG
2	1	**SHAGGY** HOTSHOT UNIVERSAL
3	NEW	**BEN HARPER** LIVE FROM MARS VIRGIN
4	4	**NEIL FINN** ONE NIL EMI
5	NEW	**SOUNDTRACK** SAVE THE LAST DANCE FESTIVAL
6	3	**NELLY** COUNTRY GRAMMAR UNIVERSAL
7	6	**BEE GEES** THIS IS WHERE I CAME IN UNIVERSAL
8	7	**CRAIG DAVID** BORN TO DO IT SHOCK/BMG
9	NEW	**DAFT PUNK** DISCOVERY VIRGIN
10	NEW	**NELLY FURTADO** WHOA, NELLY! UNIVERSAL

PORTUGAL (Portugal/AFP) 04/24/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	**LARA FABIAN** LARA FABIAN SONY
2	2	**MADREDEUS** MOVIMENTO EMI
3	3	**EMINEM** THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	7	**ANJOS** ESPELHO VIDISCO
5	8	**BILLY IDOL** GREATEST HITS EMI
6	NEW	**CESARIA EVORA** SAO VICENTE DI LONGE BMG
7	5	**FAITH HILL** BREATHE WARNER
8	NEW	**SHIVAREE** I OUGHTTA GIVE YOU A SHOT IN THE HEAD . . . EMI
9	NEW	**DIDO** NO ANGEL ARISTA/BMG
10	RE	**LIMP BIZKIT** CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL

SWEDEN (GLF) 04/25/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**NEED TO KNOW (EENIE MEENIE MINY MOE)** EXCELLENCE BONNIER/VIRGIN
2	3	**BUTTERFLY** CRAZY TOWN COLUMBIA
3	2	**ROMEO** SHEBANG BONNIER/VIRGIN
4	1	**THE CENTRE OF THE HEART** ROXETTE EMI
5	6	**BOW WOW (THAT'S MY NAME)** LIL' BOW WOW COLUMBIA
6	4	**COME ALONG** TITIYO SUPERSTUDIO/WARNER
7	7	**SURVIVOR** DESTINY'S CHILD COLUMBIA
8	9	**WHOLE AGAIN** ATOMIC KITTEN VIRGIN
9	8	**HALFWAY ROUND THE WORLD** A*TEENS STOCKHOLM
10	NEW	**NEVER HAD A DREAM COME TRUE** S CLUB 7 POLYDOR/UNIVERSAL
		ALBUMS
1	2	**TITIYO** COME ALONG SUPERSTUDIO/WARNER
2	1	**ROXETTE** ROOM SERVICE EMI
3	4	**CREEDENCE CLEARWATER REVIVAL** PLATINUM AMIGO
4	5	**DIDO** NO ANGEL ARISTA/BMG
5	NEW	**LEANN RIMES** I NEED YOU CURB/WARNER
6	3	**SAVAGE GARDEN** AFFIRMATION COLUMBIA
7	RE	**GUNNAR WIKLUND** MEST AV ALLT: GUNNAR WIKLUND ALLT OET BAS HMV
8	6	**SADE** LOVERS ROCK EPIC
9	10	**TOTTA NASLUND** TOTTA 4: DUETTERNA HARVEST
10	NEW	**RAMMSTEIN** MUTTER MOTOR/UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 04/19/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**PLAYED-A-LIVE (THE BONGO SONG)** SAFRI DUO UNIVERSAL
2	3	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
3	2	**I SEE RIGHT THROUGH TO YOU** DJ ENCORE UNIVERSAL
4	10	**SURVIVOR** DESTINY'S CHILD COLUMBIA/SONY
5	NEW	**BUTTERFLY** CRAZY TOWN COLUMBIA/SONY
6	7	**LOVIN' EACH DAY** RONAN KEATING POLYDOR/UNIVERSAL
7	5	**DER STAR ET BILLEDE AF DIG PA MIT BORD** ROLLO & KING MEGA/EDEL
8	5	**GOES AROUND COMES AROUND** ADDIS BLACK WIDOW INSTANT KARMA/SONY
9	8	**NOBODY WANTS TO BE LONELY** RICKY MARTIN & CHRISTINA AGUILERA SONY
10	NEW	**ALL FOR YOU** JANET VIRGIN
		ALBUMS
1	2	**ELVIS PRESLEY** THE 50 GREATEST HITS RCA/BMG
2	5	**JOHNNY LOGAN** REACH FOR ME SONY
3	4	**LARS LILHOLT** GLORIA RECART/CMC
4	NEW	**VARIOUS ARTISTS** M-G.P 2001 UNIVERSAL
5	3	**DIDO** NO ANGEL ARISTA/BMG
6	5	**SISSEL KYRKJEBO** ALL GOOD THINGS MERCURY/UNIVERSAL
7	1	**SORT SOL** SNAKECHARMER UNIVERSAL
8	7	**ERANN DD** STILL BELIEVING MEGA/EDEL
9	NEW	**SMALL TALK** EURO*VISION SONY
10	9	**BRUCE SPRINGSTEEN** LIVE IN NEW YORK CITY SONY

NORWAY (Verdens Gang Norway) 04/24/01

THIS WEEK	LAST WEEK	SINGLES
1	1	**SURVIVOR** DESTINY'S CHILD SONY
2	2	**TIC TAC** CAPE BLUE JERSEY
3	5	**BUTTERFLY** CRAZY TOWN SONY
4	4	**IT WASN'T ME** SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL
5	3	**BIG BROTHER** ORGANIC BMG
6	5	**A BETTER DAY** MULTICYDE WARNER
7	7	**SONG TO BENJAMIN** MR. MILO-N-DANNI UNIVERSAL
8	9	**TEENAGE DIRTBAG** WHEATUS SONY
9	10	**PLAYED-A-LIVE (THE BONGO SONG)** SAFRI DUO UNIVERSAL
10	8	**BOW WOW (THAT'S MY NAME)** LIL' BOW WOW SO SO DEF/SONY
		ALBUMS
1	2	**NICK CAVE & THE BAD SEEDS** NO MORE SHALL WE PART MUTE/PLAYGROUND
2	1	**CREED** HUMAN CLAY SONY
3	5	**DAFT PUNK** DISCOVERY VIRGIN
4	4	**STATUS QUO** OLD TIME ROCK N' ROLL MERCURY/UNIVERSAL
5	6	**DIDO** NO ANGEL ARISTA/BMG
6	3	**FAITH HILL** BREATHE WARNER
7	NEW	**GUNNAR WIKLUND** MEST AV ALLT NORSKE GRAM
8	8	**BEL CANTO** RETROSPECT WARNER
9	7	**COLDPLAY** PARACHUTES EMI
10	RE	**BJORN EIDSVAG** HITTIL OG LITTIL SONY

FINLAND (Radiomafia/IFPI Finland) 04/23/01

THIS WEEK	LAST WEEK	ALBUMS
1	3	**THE RASMUS** INTO PLAYGROUND
2	4	**BILLY IDOL** GREATEST HITS EMI
3	2	**DIDO** NO ANGEL ARISTA/BMG
4	NEW	**LEANN RIMES** I NEED YOU CURB/WARNER
5	8	**ANSSI KELA** NUMMELA RCA/BMG
6	1	**YUP** LAULUJA METSASTA MERCURY/UNIVERSAL
7	NEW	**PENTTI HIETANEN** KYYNELTEN KIITORATA EMI
8	6	**LEEVI & THE LEAVINGS** TORSTAI 40 SEURAAVAA HITTIA PYRAMID
9	5	**PALEFACE** THE PALE ONTHOLOGIST BMG
10	NEW	**ROXETTE** ROOM SERVICE EMI

ARGENTINA (CAPIF) 04/14/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	**RICKY MARTIN** LA HISTORIA SONY
2	NEW	**RAFAGA** OTRA DIMENSION LEADER
3	4	**RODRIGO** EN VIVO EN EL LUNA PARK BMG
4	2	**LENNY KRAVITZ** GREATEST HITS EMI
5	3	**WALTER OLMOS** A PURA SANGRE LEADER
6	8	**ALEJANDRO SANZ** EL ALMA AIRE WARNER
7	6	**CHRISTINA AGUILERA** MI REFLEJO BMG
8	NEW	**DIDO** NO ANGEL ARISTA/BMG
9	7	**RICARDO ARJONA** LO MEJOR DE RICARDO ARJONA BARCA
10	9	**CHAYANNE** SIMPLEMENTE SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

PORTUGAL'S TOP-SELLING BAND Madredeus launched its new album, *Movimento*, with a series of concerts in Oporto, Portugal, over the weekend of April 6-8. The group chose the location because Oporto has been designated this year's "European city of culture" by the European Union. The group's record company, EMI, flew in journalists from most other European territories for the event. "Our early albums were setting out our manifesto," **Pedro Ayres Magalhaes,** the group's founder, tells Pulse. "We feel *Movimento* is the album on which we achieve our vision." That vision involves fusing such traditional Portuguese styles as *fado* with more contemporary sounds. Each of Madradeus' seven albums has sold more than 500,000 units worldwide, according to EMI Portugal, with strong sales across southern Europe and in South America. The compilation *Antologia* last year spent six months in the top five of the Portuguese album charts, and *Movimento* recently debuted at No. 2. Madredeus undertakes a European tour through May and June. NIGEL WILLIAMSON

LEADING SPANISH AND CUBAN ARTISTS have recorded an album to raise money for Cuba's music schools and conservatories, which are suffering chronic shortages of instruments and music paper. *Encuentro con la Havana* (Encounter With Havana) will be presented at the May 16-20 Cubadisco music fair in Havana and will be launched early June in both Spain and Cuba by Sello Autor, the label of Spain's authors and publishers' society SGAE's promotional arm, Fundación Autor. Artists include Spain's Gypsy flamenco/salsa group **Ketama**; singer/songwriters **Joan Manuel Serrat, Ismael Serrano,** and **Victor Manuel**; Cuba's **Pablo Milanés, Carlos Varela,** and **Santiago Feliú**; Madrid-based Cuban group **Havana Abierta**; and Argentine musician **Fito Páez.** The album was recorded last year in the Havana studios of state-owned label EGREM and the Abdala studio, owned by leading Cuban "new trova" artist **Silvio Rodríguez. Fernando Neira,** spokesman for Fundación Autor, says, "The U.S. economic blockade has caused a deterioration of its education system. The scarcity of instruments and music paper makes the normal functioning of Cuban music schools and conservatories impossible." HOWELL LLEWELLYN

THE SOUTH AFRICAN MUSIC INDUSTRY is buzzing with the news that local R&B star **Danny K** has inked a six-album deal with Universal Music U.K. Recently nominated for a South African Music Award for his self-titled debut in the best R&B album category, Danny K is one of the first of a new wave of South African artists to sign an international deal. "Hurt So Bad," the first single from the album, is a major crossover hit, attaining the No. 1 spot on several local radio stations. According to a statement from Gallo, Danny K's South African label, he will be a major development priority for Universal, which plans to put him in the studio with top producers **Stargate (Sisqó, Mariah Carey), Bill Padley (Atomic Kitten),** and **Merlin (Samantha Mumba).** A remix of "Hurt So Bad" will be released in the U.K. in July, and Danny K will relocate to London to further his career. DIANE COETZER

KILKENNY IS EMERGING as a rival to Dublin as Ireland's most vibrant music city. **Bob Dylan** is due to appear there this summer, and the fourth annual Carlsberg Rhythm'n'Roots Festival is held in the city May 4-7 with an international lineup. The festival takes place in assorted pubs, clubs, and theaters around Kilkenny and has a strong Americana theme—among the artists appearing are **Ryan Adams, Marah, Grand Drive, Lambchop's Paul Burch,** and blues veteran **Geoff Muldaur.** Dylan is due to play July 15 at the Nowlan Park GAA Stadium in Kilkenny in a concert sponsored by Guinness. NICK KELLY

ALTHOUGH THE MOBILE HOMES create their music primarily around a synthesizer, guitar player **Per Liliefeldt** denies he's a member of an electronica group. "We're not too much into the experimental stuff. The basics of our music are built on pop melodies," he says. Liliefeldt cites **the Smiths** and **the Cure** as major influences on the group, which released its first album in 1986. **The Mobile Homes'** new album, *The World Will Listen*, is released on the Stockholm-based Subspace Communications label. The group will support electronica pioneer/**Kraftwerk** front man **Karl Bartos** on his Scandinavian tour in May, with dates in Gothenburg and Malmö, Sweden; Copenhagen; Oslo; and Stockholm. Bartos co-produced the Mobile Homes' eponymous album on SPV in 1998. Meanwhile, Bartos will present the Polar Music Prize to fellow German composer **Karlheinz Stockhausen** May 14 in Stockholm. KAI R. LOFTHUS

DESPITE THE DEVASTATING FLOODS that struck Mozambique last year, spirits are still high among the country's musicians, who are beginning to receive international recognition. At the end of last year, the London-based Riverboat Records/World Music Network (WMN) released *Karimbo* by the collective **Mabulu,** which includes veteran Mozambican musicians who helped pioneer the country's characteristic *marrabenta*, such as **Lisboa Matavel,** as well as a new generation represented by rapper **Chiquito.** On April 23 the label released *Yellela* by newly re-formed 1980s group **Eyuphuro.** One of the best tracks, "Othiawene" (My Faraway Love) can also be found on WMN's newly released *The Rough Trade Guide to Marrabenta Mozambique*. A portion of the proceeds from the albums will go to the flood-relief appeal. KWAKU

Djangos Chain, ETC Music Team Up For Download Kiosk Trial

BY STEVE TRAIMAN

NEW YORK—With an eye on building a business in in-store digital downloads and picking up additional revenue from sales of next-generation portable music players, the Djangos chain is teaming with Boston-based ETC Music, a manufacturer of an ATM-like music download kiosk known as MusicTeller, to test download offerings at four Djangos locations.

The trial—set to launch early in the fourth quarter—will involve outlets in Portland, Ore. (Djangos' headquarters), Seattle; Bellevue, Wash.; and Los Angeles (near the UCLA campus).

The total database for the test will be several thousand songs featuring tracks from such indie labels as Artemis, Wind-Up, Rykodisc, Rounder, Tone Cool, Road Runner, Grapeshot, Heartbeat, Instinct/Shadow Records, and Superego. Major-label content is expected to be added later.

Initially, the touch screen kiosks will offer free music downloads to help stores sell MP3 players as an added revenue source, according to ETC marketing director Sean O'Connell.

Djangos will be using MusicTeller to stimulate sales of the Nike PSA 60 and 120 and the Rio 600 and 800 MP3 players—its first consumer-electronics products. Both players are manufactured by Sonic Blue, an ETC investor.

A player purchase automatically enrolls the buyer in the Djangos Music Club, which guarantees free additional downloads during repeat visits to the store each month.

All the players are pre-loaded with promotional tracks from various labels, typically about 20 megabytes (MB) of the 32 MB memory card. This leaves enough space for buyers to download about six free tracks from the more than 500 that will be available on the kiosk at any time.

Djangos CEO Steve Wood says the MusicTeller deal is a good fit for the 19-store chain, given its desire to keep current with technology. Every Djangos store has a digital subscriber line or wide-bandwidth connectivity. "We know that digital distribution of music is becoming increasingly important, and we want to stay ahead of the curve," he says.

"We are committed to offering innovative, customer-focused enhancements online and within each store, maintaining our branding as a cutting-edge chain," Woods continues. "ETC Music and MusicTeller will enable us to extend this commitment by bringing digital music to our customers in a cutting-edge and user-friendly fashion."

Wood calls the cost of each MusicTeller kiosk "very affordable." Cost to the retailer will be about $450 to $500 per unit, says O'Connell.

"MusicTellers differentiate themselves from the CD kiosks being tested by RedDotNet and Liquid Audio because they don't require employee interaction and are much more affordable," O'Connell says.

ETC is positioning MusicTeller with retailers as an ideal endcap installation, with a display of various MP3 players.

MusicTeller kiosk

In addition to pushing player sales, the company says it can help drive repeat traffic to both a retailer's Web site and brick-and-mortar locations, as well as assist in cross-selling CDs in the stores through promotional messages on the touch screen.

ETC, founded in 1999 by Mark Hardie, a technology analyst in the entertainment industry, tested the concept at the January Xtreme Games in Mount Snow, Vt. At that event, Crisports, one of three stores in the area offering the two Nike MP3 players (at $250 and $300), was equipped with a MusicTeller and offered free music downloads with purchase. "That Crisports store sold $2,200 worth of players in three days, with no sales at the other locations," O'Connell notes.

The players fit into a "cradle" built into the kiosk, and all the customer has to do is select from the tracks available by artist and genre on the touch screen. The kiosk, with its 14-inch diagonal touch screen, is about 2½ feet wide and 4 feet tall. It incorporates a high-speed virtual private network connection that guarantees secure, uninterrupted access to the proprietary music database without any Internet crashes.

After the initial test and launch with free and promotional music, next year a paid MusicTeller model will include inexpensive singles/songs, competitively priced multi-track titles, and special offers on live music or otherwise rare or unreleased material, O'Connell notes.

Djangos expects to participate in for-sale offerings.

Djangos, which offers more than 1 million titles of used and new music and movies for sale, has stores in four states and a Web site, launched in March 2000, that sells to consumers in 90 countries.

The chain's retail store locations and distribution center are now linked, and retail and Web customers have real-time access to inventory 24 hours a day. Djangos integrated SpectrumRetail's ProphetLine retail management system's code into a proprietary technology to create a real-time inventory-tracking application.

The company's namesake is the three-fingered Gypsy guitarist Django Reinhardt, who is also the inspiration for the Django Record Company, a single-location retail operation started in 1973 in Portland. It is renowned for its depth and expertise in used music, as well as rare, hard-to-find, and collectible titles. It was purchased by the Djangos chain in May 1999.

Eagles, Madonna Achieve Historic Certifications

BY JILL PESSELNICK

LOS ANGELES—The Eagles earned their third diamond award, for sales of 10 million units with *Eagles Greatest Hits, Volume II* (Elektra), and garnered multi-platinum or platinum awards for seven other titles, according to the March certifications issued by the Recording Industry Assn. of America.

These awards make the band the third-highest certified group of all time, following the Beatles and Led Zeppelin, respectively. (Incidentally, Led Zeppelin [Atlantic] also earned a diamond award in March for its eponymously titled boxed set.)

The country/rock group's cumulative album sales now stand at 83.5 million units, due to the certifications of *Hotel California* (Elektra, 16 million), *The Long Run* (Elektra, 7 million), *Live* (Elektra, 7 million), *One of These Nights* (Elektra, 4 million), *On the Border* (Elektra, 2 million), *Desperado* (Elektra, 2 million), and *Eagles* (Elektra, 1 million).

Madonna also earned a place in history by receiving her 24th gold single for "Don't Tell Me" (Maverick/Warner Bros.). She is now tied with the Beatles for second place among acts with the most gold singles. Only Elvis Presley has earned more gold single awards.

Several classic artists furthered their sales totals this month. Simon & Garfunkel (Columbia) received three multi-platinum awards, for *Simon & Garfunkel's Greatest Hits* (13 million), *Bridge Over Troubled Water* (8 million), and *Sounds of Silence* (3 million). Ted Nugent's *Great Gonzos! The Best of Ted Nugent* (Epic) was also certified gold, platinum, and double-platinum, while his *Cat Scratch Fever* reached the 3-million level. Additionally, Earth, Wind & Fire's greatest-hits set, *The Best of Earth, Wind & Fire, Vol. 1* (Columbia), was certified for sales of 5 million units, and the R&B group's *Gratitude* garnered sales of 3 million units.

Also in March, Columbia act Journey earned four gold singles for the 1980s hits "Don't Stop Believin'," "Lovin', Touchin', Squeezin'," "Open Arms," and "Who's Crying Now." Bruce Springsteen's "Cover Me" (Columbia) and "My Hometown" (Columbia) also became gold singles.

Both Nelly and Shaggy continued to earn awards with their already successful albums. Nelly's *Country Grammar* (Fo' Reel/Universal) reached the 6 million level, while Shaggy's *Hotshot* (MCA) was certified for sales of 5 million copies. Debut albums from Lil' Bow Wow, Lil' Kim, and Ludacris were each certified double-platinum.

Ken Burns Jazz: The Story of American Music (Columbia/Lega-

(Continued on next page)

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AMAZON.COM posted a first-quarter net loss of $234.1 million, or 66 cents per share, vs. a loss of $308.4 million, or 90 cents per share, in the same period last year. Total sales rose to $700.4 million from $573.9 million on strength in the electronics and international segments. Net income from the U.S. books, music, and DVD/video segment was not disclosed. Revenue in the segment rose to $409.6 million from $401.4 million. Chairman/CEO Jeff Bezos says the company is working on initiatives to enhance "customer experience."

NAVARRE has closed its business-to-business E-commerce division eSplice. In a statement, Navarre cited "current market conditions and the lack of significant growth in music digital downloads" as two reasons for the closure. As a result, the company will take a one-time charge of $2 million. "Our distribution agreement with Microsoft and our focus on acquiring proprietary music and DVD content led us to this conclusion," Navarre vice chairman Charles Cheney says. "We do believe that there is a future in digital distribution and will reconsider our position in this business once it proves to be a substantial revenue and profit model."

NETRADIO reports a first-quarter net loss of $2.36 million, or 23 cents per share, vs. a net loss of $4.3 million, or 43 cents per share, in the same period last year. Revenue fell to $202,415 from $564,822, following the outsourcing of E-commerce operations to Amazon.com.

TICKETMASTER reports a first-quarter net loss of $39.6 million, or 28 cents a share, vs. a loss of $48 million, or 35 cents per share, a year ago, in the first reporting period for the combined Ticketmaster/Ticketmaster Online-Citysearch. Overall revenue at the company increased by more than 14% to $171 million, from $149 million a year ago. First-quarter revenue from ticketing operations increased 17% to $150 million, from $128 million in the first quarter last year. Earnings before interest, taxes, depreciation, and amortization (ebitda) increased to $30.2 million, compared with $27.4 million a year ago—a gain of 10%. The ticketing revenue increases reflect a rise in the number of tickets sold, a 9.6% increase in revenue per ticket (from $5.44 to $5.96), and the acquisition of ReserveAmerica in February. Online ticketing revenue was up 70%, rising to $49.5 million from $29 million a year ago. Internet sales were powered by successful Internet-only pre-sales for Bon Jovi, the Black Crowes and Oasis, and U2.

BESTBUY.COM is promoting music catalog sales via a campaign called the ABCs of Rock, which will feature 26 musicians in 26 weeks. Proceeding through the alphabet, BestBestBuy.com will feature a different letter each week, highlighting an act whose name starts with that letter. Biographies and images of the act will be provided by RollingStone.com, and a list of the musician's albums will be available for viewing and purchase. Viewers can also explore other acts whose names begin with the letter of the week. The promotion started April 22 with AC/DC, which will be followed by the Beatles and Eric Clapton for weeks two and three. Other featured musicians will be announced on the site in the following weeks. BestBuy.com says its aim is to provide consumers with "an in-depth knowledge of some of today's and yesterday's top recording artists."

BLOCKBUSTER reports first-quarter net income of $4.7 million, or 3 cents per share, vs. a net loss of $4.1 million, or 2 cents per share, a year ago. Ebitda increased to $160.5 million, from $150.3 million. Revenue increased 8% to $1.31 billion, from $1.21 billion in first-quarter 2000. Worldwide same-store revenue was up more than 5%. Company-operated stores increased by 329 since first-quarter 2000. Rental revenue increased 9.1%, or $93.5 million, to $1.12 billion, compared with $1.02 billion in last year's comparable period, driven by "extraordinary" growth in DVD rental activity. Looking ahead, the company expects worldwide same-store revenue for the second quarter to be flat with the same period last year due to the strong slate of titles in second-quarter 2000, which led to an 11% increase in same-store revenue over 1999. Worldwide same-store revenue increases are expected to be in the low single-digit range for the full year. Blockbuster expects to add approximately 200-250 company-operated stores for the full year, the majority of which will be domestic. Capital expenditures for the full year are expected to be approximately $150 million to $175 million.

EAGLES, MADONNA ACHIEVE HISTORIC CERTIFICATIONS

(Continued from preceding page)

cy), which stems from the critically acclaimed PBS documentary, became the first jazz multi-disc set to earn a platinum award. Lifehouse, Dream, Avant, and Musiq Soulchild also received their first platinum awards.

Inaugural gold honors were granted to Nelly Furtado, Jessica Andrews, Roy D. Mercer, Project Pat, Plus One, and Uncle Kracker.

MULTI-PLATINUM ALBUMS

The Eagles, *Hotel California*, Elektra, 16 million.
Simon & Garfunkel, *Simon & Garfunkel's Greatest Hits*, Columbia, 13 million.
The Eagles, *Eagles Greatest Hits Volume II*, Elektra, 10 million.
Led Zeppelin, *Led Zeppelin*, Atlantic, 10 million.
Soundtrack, *Footloose*, Columbia, 9 million.
Britney Spears, *Oops! . . . I Did It Again*, Jive, 9 million.
Simon & Garfunkel, *Bridge Over Troubled Water*, Columbia, 8 million.
The Eagles, *The Long Run*, Elektra, 7 million.
The Eagles, *Live*, Elektra, 7 million.
Nelly, *Country Grammar*, Fo' Reel/Universal, 6 million.
Faith Hill, *Breathe*, Warner Bros. Nashville, 6 million.
George Harrison, *All Things Must Pass*, Capitol, 6 million.
Earth, Wind & Fire, *The Best of Earth, Wind & Fire—Vol. 1*, Columbia, 5 million.
Shaggy, *Hotshot*, MCA, 5 million.
The Eagles, *One of These Nights*, Elektra, 4 million.
R. Kelly, *TP-2.Com*, Jive, 3 million.
Simon & Garfonkel, *Sounds of Silence*, Columbia, 3 million.
Earth, Wind & Fire, *Gratitude*, Columbia, 3 million.
Ted Nogeot, *Cat Scratch Fever*, Epic, 3 million.
Dido, *No Angel*, Arista, 3 million.
Ludacris, *Back for the First Time*, Disturbing Tha Peace/Def Jam South, 2 million.
The Eagles, *On the Border*, Elektra, 2 million.
The Eagles, *Desperado*, Elektra, 2 million.
Lil' Kim, *Hard Core*, Atlantic, 2 million.
Janis Joplin, *Cheap Thrills*, Columbia, 2 million.
Mystikal, *Let's Get Ready*, Jive, 2 million.
Ted Nugeot, *Great Gonzos! The Best of Ted Nugent*, Epic, 2 million.
Lil' Bow Wow, *Beware of Dog*, So So Def/Columbia, 2 million.

PLATINUM ALBUMS

Various artists, *Ken Burns Jazz: The Story of American Music*, Columbia/Legacy.
Various artists, *Wow Gospel 2000*, Verity.
Fuel, *Something Like Human*, 550 Music/Epic, its second.
Dream, *It Was All a Dream*, Bad Boy/Arista, its first.
Ted Nugeot, *Great Gonzos! The Best of Ted Nugent*, Epic, his sixth.
Steely Dan, *Two Against Nature*, Giant/Warner Bros., its eighth.
The Eagles, *Desperado*, Elektra, their 10th.

In March, the Eagles became the third-highest certified group of all time, and Madonna tied with the Beatles in second place among acts with the most gold singles.

The Eagles, *Eagles*, Elektra, their 11th.
The Eagles, *On the Border*, Elektra, their 12th.
The Eagles, *One of These Nights*, Elektra, their 13th.
Lifehouse, *No Name Face*, DreamWorks/Interscope, its first.
Mya, *Fear of Flying*, University/Interscope, her second.
Soundtrack, *O Brother, Where Art Thou?*, Mercury Nashville.
Musiq Soulchild, *Aijuswanaseing (I Just Want to Sing)*, Def Soul, his first.
Avant, *My Thoughts*, MCA, his first.

GOLD ALBUMS

Various artists, *Wow Gospel 2001*, Verity.
Various artists, *Songs 4 Worship—Shout to the Lord*, Integrity/Time Life.
Johnny Cash, *16 Biggest Hits*, Columbia/Legacy, his 12th.
Roy D. Mercer, *How Big a Boy Are Ya: Vol. One*, Capitol Nashville, his first.
Ted Nugent, *Great Gonzos! The Best of Ted Nugent*, Epic, his eighth.
Various artists, *Goin' South*, Razor & Tie.
Various artists, *Grammy Nominees 2001*, Capitol.
Various artists, *Nas & Ill Will Present Queensbridge the Album*, Columbia.
Willie Nelson, *16 Biggest Hits*, Columbia, his 17th.
Uncle Kracker, *Double Wide*, Top Dog/Lava/Atlantic, his first.
Plus One, *The Promise*, 143/Atlantic, its first.
Genesis, *Hits . . . Turn It on Again*, Atlantic, its 13th.
Various artists, *Toddler Favorites*, Music for Little People.
Nat King Cole, *Unforgettable Nat King Cole*, Capitol, his eighth.
Nelly Furtado, *Whoa, Nelly!*, DreamWorks/Interscope, her first.
Sublime, *Robbin' the Hood*, Gasoline Alley/MCA, its fourth.
Various artists, *The Family Values Tour 1999*, Flawless/Geffen/Interscope.
DJ Clue, *DJ Clue? The Professional 2*, Roc-A-Fella/Def Jam, his third.
Project Pat, *Mista Don't Play — Everythangs Workin*, Hypnotize Minds/Loud, his first.
Jessica Andrews, *Who I Am*, DreamWorks Nashville/Interscope, her first.

GOLD SINGLES

Bruce Springsteen, "Cover Me," Columbia, his sixth.
Bruce Spriogsteeo, "My Hometown," Columbia, his seventh.
Journey, "Lovin', Touchin', Squeezin'," Columbia, its fifth.
Joorney, "Who's Crying Now," Columbia, its sixth.
Joorney, "Don't Stop Believin'," Columbia, its seventh.
Journey, "Open Arms," Columbia, its eighth.
Madonna, "Don't Tell Me," Maverick/Warner Bros., her 24th.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Paulina Robio, *Paulina*, Universal Music Latino, 400,000.

PLATINUM ALBUMS

Juan Gabriel, *Abrazame Muy Fuerte*, BMG U.S. Latin, his seventh.
Chayanne, *Simplemente*, BMG U.S. Latin, his first.
Shakira, *MTV Unplugged*, Sony Discos, her first.
Alejaodro Fernandez, *Entre Tus Brazos*, his first.
Rieardo Arjona, *Galeria Caribe*, Sony Discos, his first.

GOLD ALBUMS

Joan Gabriel, *Abrazame Muy Fuerte*, BMG U.S. Latin, his 10th.
MDO, *Subir At Cielo*, Sony Discos, its first.
Chayanne, *Simplemente*, Sony Discos, his first.
Shakira, *MTV Unplugged*, Sony Discos, her first.
Alejaodro Feroaodez, *Entre Tus Brazos*, Sony Discos, his first.
OV7, *CD00*, Sony Discos, its first.
Ricardo Arjooa, *Galeria Caribe*, Sony Discos, his first.
Aoa Gabriei, *Eternamente*, Sony Discos, her first.
Azul Azul, *El Sapo*, Sony Discos, its first.
Grupo Control, *Cumbias Sin Control*, EMI Latin, its first.

EXECUTIVE TURNTABLE

HOME VIDEO. York/Maverick Entertainment promotes **Pamela White** to senior VP, operations and marketing, and **Jim Walker** to operations manager in Los Angeles. York/Maverick Entertainment also names **Marie Brooks** production manager in Los Angeles. They were, respectively, VP, operations; shipping manager; and operation/production and sales manager in Celebrity Duplicating Services.

New Line Home Video promotes **Barbara Blackmore** to executive director, operations, and **Cynthia Verrengia** to director, manufacturing, in Los Angeles. They were, respectively, director of print production and manager, inventory.

NEW MEDIA. GetMusic International names **Heidi Wendorff** VP of content and programming and **Mike Hales** editorial director in London.

WHITE

WENDORFF

They were, respectively, VP of programming and content for GetMusic and editorial director for CompuServe U.K.

MUSIC VIDEO. JoAnne Griffith is promoted to executive VP of human resources for MTV Networks in New York. She was senior VP of human resources.

Nathalie Trouillot-Lubensky is promoted to VP, affiliate marketing, for VH1 in New York. She was director, affiliate marketing.

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Financial Struggles Continue, As NRM, Tower, Valley Try To Turn Things Around

LAST ISSUE I reported on the troubles plaguing Pacific Coast One-Stop. In this issue, let's look at the other accounts that are on the minds of the industry's credit managers.

National Record Mart (NRM) has negotiated an extension on $15 million in senior subordinated notes that were due to mature April 15, which could give it breathing room until mid-January next year.

The company says it has received a six-month extension until Oct. 15, along with waivers for violations of certain financial covenants written into the notes' loan agreement. But since the original loan agreement also calls for the note holders to notify NRM's senior lender, Fleet Capital—which supplies a revolving credit facility to NRM—90 days in advance of taking any action, that pushes the critical date back until Jan. 15.

Why is Jan. 15 the critical date? Because the chain's other creditors—the majors and Fleet—are unlikely to force a day of reckoning before then, in the hopes that NRM chairman **Bill Teitelbaum** can pull a rabbit out of his hat. Teitelbaum supposedly has invited other music chains to look at NRM, apparently with the intent to sell the chain off completely, or in pieces, in order to raise the capital he needs to get out of the hole. That is the play Teitelbaum needs to make. Until that happens, everyone is hoping that NRM can limp along, without going under on its own.

A current picture of NRM's debt won't be available until May, but NRM owed the five majors about $21 million from Christmas. After missing his January payments, Teitelbaum was left cash-rich, but since he is now buying from the majors c.o.d., that likely is changing. Usually, when a major agrees to sell a financially troubled chain product c.o.d., it insists on some payments toward the old debt, say $1.50 for every $1 in product purchased. When the company releases financial info, we'll have a better idea of how long the chain can limp along.

RETAIL TRACK

by Ed Christman

In addition to reducing their exposure to NRM, the majors have another incentive to play ball with Teitelbaum: They are subordinate to Fleet Capital, which is secured by NRM's inventory. That means in the event of a Chapter 11 or Chapter 7 filing, Fleet gets first dibs on any money that would be paid out from NRM's subsequent sale or liquidation.

Of course, while creditors worry about getting their money, NRM stockholders are cheering Teitelbaum on as he continues his high-wire act. If he falls, so do their hopes, because in a filing, they would get zippo. NRM's stock closed at 13 cents on April 24, giving the company a capitalization of $657,000.

MOVING ALONG to another chain the industry is eyeing, Tower Records/Video/Books was aiming to complete a deal that would have extended its senior revolving credit facility, which was set to expire April 23, for another 18 months.

According to sources, Tower received a temporary extension until April 27, in order to allow it to complete the terms of the deal. In its most recent 10-Q filing with the Securities and Exchange Commission in March, Tower said it had "entered into a commitment letter and related term sheet with Chase Manhattan Bank and JP Morgan" that would amend and extend the facility for the previously mentioned 18 months. That filing said the loan would be for the same amount: an aggregate amount of $275 million, of which approximately $150 million can be borrowed in Japanese yen and a portion in British pounds, subject to compliance with the borrowing base formula.

As of Jan. 31, approximately $236.6 million was available under the credit facility, based upon the borrowing base formula, of which $193.9 million had been drawn. But while the amount of the loan is the same, the structure would change into "both a term loan facility and a revolving facility," the document states.

Also, the economic terms of the amended facility are expected to differ from the existing facility as a result of a number of factors, including the company's financial condition, current dynamics in the company's industry, and current banking conditions, it added.

Finally, sources suggest that the loan might be more defined in a geographical manner, with the debt load apportioned appropriately.

AND FINALLY, as part of its ongoing efforts to execute a turnaround, Valley Media has unloaded its low-margin video rental business, allowing the company to focus on its core business of music and video sell-through wholesaling.

Peter Berger, the turnaround specialist recently appointed Valley Media CEO, says the company has sold its video rental accounts, which generate $80 million to $100 million in annual business, to Video Product Distributors, based in Folsom, Calif. In addition to allowing the company to free up resources for its core business, the move will allow the company to reduce inventory and overhead. The company will close its Bristol, Pa., distribution center, as well as sales offices in Carnegie, Pa., and Boston, which will result in the downsizing of 100 employees.

In addition, the move allows the company to centralize under one operating system, as the Bristol warehouse and the two sales offices apparently were using systems left over from Star Video, the video distribution wholesaler Valley acquired in 1997.

Valley's depressed stock price was unaffected by the announcement, dropping 1 cent on the news to close at 65 cents on April 20 and trading up to 74 cents on April 24.

Disney Song Compilation Gets Makeover; Peter Pan Records Makes A Sweet Deal

by Moira McCormick

DISNEY'S HIT PARADE: Once again, Walt Disney Records has rejiggered its classic song compilation, *Disney's Greatest Vols. 1 & 2*. This time around, the 40-song, two-disc set, which includes tracks from Disney movies, TV shows, and theme parks, features songs written and performed by **Phil Collins** from 1999's double-platinum *Tarzan* soundtrack. Plus, the revamped set boasts liner notes written by celebrity film critic **Leonard Maltin.**

A Walt Disney Records spokeswoman says Maltin's contribution opens up new marketing possibilities for the compilation. Copies autographed by Maltin will be available at the Disney online auction on eBay. Plus, an online chat with Maltin at the disney.com Web site is scheduled for 4 p.m. PDT May 18.

The album has been advertised in *Disney* magazine, and an advertising insert featuring *Disney's Greatest Vols. 1 & 2* is included in every copy of the direct-to-video and direct-to-DVD release *Lady and the Tramp II: Scamp's Adventure*, which is currently No. 1 on *Billboard's* Top Kid Video chart. The compilation is also being merchandised in the Disney catalog and online, as well as through inserts in Disney Club mailings.

The album's racks represent such Disney movies as *Beauty and the Beast, Pocahontas, Mary Poppins, The Jungle Book, The Lion King, Aladdin, The Hunchback of Notre Dame, The Little Mermaid, Cinderella, Bambi, Snow White and the Seven Dwarfs, Pinocchio, Sleeping Beauty, Mulan, Hercules, Peter Pan, 101 Dalmatians,* and *Toy Story*, as well as TV themes like "The Ballad of Davy Crockett" and theme-such park music as "It's a Small World."

"The early Disney songs from *Snow White* and *Pinocchio* suited the styles of those movies to a T," says Maltin. "A generation later, the **Sherman Brothers'** songs in *Mary Poppins* seemed to grow organically out of the screenplay itself. *The Little Mermaid* ushered in a new era of Disney songs, when **Howard Ashman** and **Alan Menken** thought of their songs in the vein of a Broadway musical, with a big introductory number, a leading-lady song of yearning, etc. And the most recent movies have let each film dictate its own style of music. The result is that the songs in *Hercules* are as different from those of *The Hunchback of Notre Dame* as the films are themselves."

HOW SWEET IT IS: Although the Easter season has recently drawn to a close, Peter Pan Records is already making plans for next year's egg fest. The Newark, N.J.-based company, a division of PPI, plans to tie in with Just Born, the makers of Peeps marshmallow chicks and bunnies, in a 14-track CD called *Peeps Sing Along: 14 Sweet Tweets*. Four original songs will be supplied by "a nationally acclaimed children's recording artist formerly on the Walt Disney Records label," according to a Peter Pan spokeswoman. The other 10 songs will be in the family-favorites vein.

Peeps Sing Along will be marketed as the ideal Easter-basket stuffer and will be cross-promoted in partnerships with other children's product manufacturers, according to the spokeswoman. A consumer advertising campaign is also in the works.

JUST FOLKS: Chicago's (Continued on page 53)

Billboard. MAY 5, 2001

Top Kid Audio™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES — IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			◄ No. 1 ►	
1	3	27	READ-ALONG ● WALT DISNEY 860417(6.98/9.98)	TOY STORY 2
2	2	130	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
3	1	10	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
4	4	8	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
5	5	228	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
6	18	4	TWILA PARIS SPARROW 51782(11.98/16.98)	BEDTIME PRAYERS
7	6	8	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.97)	DISNEY'S GREATEST: VOL. 2
8	7	277	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	8	129	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
10	15	226	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
11	10	26	WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
12	12	42	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
13	11	242	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
14	17	216	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
15	14	94	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
16	RE-ENTRY		FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
17	20	203	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
18	16	156	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
19	9	60	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
20	21	33	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
21	22	22	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
22	19	16	VARIOUS ARTISTS WONDER WORKSHOP 1280/MADACY(2.98/4.98)	KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED
23	RE-ENTRY		RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
24	RE-ENTRY		VARIOUS ARTISTS KIDS DIRECT 62012(6.99 CD)	KIDS TRAVELIN' SONGS
25	RE-ENTRY		VARIOUS ARTISTS KIDS DIRECT 62011(6.99 CD)	TODDLER'S CIRCLE TIME

Children's recordings, original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

Billboard. MAY 5, 2001

Top Music Videos™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label — Distributing Label, Catalog Number	Principal Performers	Suggested List Price VHS/DVD
			◄ NO. 1 ►		
1	1	2	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	24.95 VHS
2	3	18	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/23.97
3	6	19	SALIVAL Tool Dissectional/Volcano BMG Video 31159	Tool	24.98/29.98
4	2	19	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/24.97
5	8	10	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
6	9	2	DIG Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.98 DVD
7	5	11	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/24.97
8	4	26	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/24.97
9	10	266	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/24.99
10	7	35	AARON'S PARTY COME GET IT—THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/14.97
11	11	7	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/24.99
12	14	75	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
13	15	9	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/19.97
14	13	9	TIMELESS-LIVE IN CONCERT ● Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/29.97
15	18	32	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/24.97
16	17	58	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/24.97
17	20	7	FOUR-EYED BLONDE Myrrh Video Word Video 86122	Chonda Pierce	16.98 VHS
18	12	10	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
19	19	9	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/29.97
20	25	70	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/29.97
21	16	14	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	29.98 DVD
22	22	11	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/23.97
23	27	18	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
24	24	31	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/24.97
25	RE-ENTRY		BECAUSE HE LIVES/THE BEST—LOVED SONGS OF BILL & GLORIA GAITHER ● Spring House Video Chordant Dist. Group 44396	Various Artists	29.95 VHS
26	39	60	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
27	23	18	E. ▲ Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/24.97
28	RE-ENTRY		HARMONY IN THE HEARTLAND ● Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither	29.95 VHS
29	29	15	LIVE IN LONDON AND MORE... ● Venty Video 43150	Donnie McClurkin	19.95 VHS
30	26	3	IN JERUSALEM Sony Classical Video Sony Music Entertainment 89608	Charlotte Church	14.95/19.98
31	RE-ENTRY		MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
32	38	6	THE STORM IS OVER EMI Gospel Chordant Dist. Group 24131	T.D. Jakes With The Potter's House Mass Choir	19.95 VHS
33	33	74	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/34.97
34	36	264	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/24.97
35	RE-ENTRY		HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/24.97
36	RE-ENTRY		DOGGYSTYLE MVD Video 2501	Snoop Doggy Dogg	29.95 VHS
37	37	4	FAMILIAR TO MILLIONS Epic Music Video Sony Music Entertainment 54017	Oasis	16.37/19.98
38	28	3	THE COMPLETE VIDEO ANTHOLOGY 1978-1988 Columbia Music Video Sony Music Entertainment 54038	Bruce Springsteen	14.95 VHS
39	RE-ENTRY		CARMAN VIDEO HITS COLLECTION Sparrow Video Chordant Dist. Group 43241	Carman	19.98 VHS
40	34	10	JIMI HENDRIX EXPERIENCE MCA Music Video Universal Studios Home Video 53194	Jimi Hendrix	14.95/19.97

○ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

Shelter Aims To Get Indie Product Out There; Masters Of Reality Enjoy Oose Of Rereleases

DECLARATIONS OF INDEPENDENTS

by Chris Morris

BUILDING A NEW SHELTER: Many small indie labels excel in the signing and recording of talent but hit a bump when it comes time to get a record out the door and onto the street. That's where companies like Shelter Music Group (SMG)—a Brooklyn, N.Y.-based operation just started up by veterans of K-tel International's now-defunct KTD—come in.

SMG has been established as a third-party distribution and label management company. Its initial clients include a variety of dance, electronica, and rap/hip-hop labels. The company has sealed a multi-year distribution deal with Caroline Distribution, which will handle sales and fulfillment for SMG's labels.

Heading SMG is former KTD managing director **Duncan Hutchison**, who headed that distribution firm from its founding in 1997 through December 2000, when he exited the company. (K-tel International has since filed for Chapter 7 bankruptcy protection and shuttered KTD [Billboard, April 7].) Previously, Hutchison was CEO of Alliance Entertainment's AEC Music Distribution and president of Caroline Records.

Joining Hutchison at SMG as VP of sales and marketing is **Lou Miranda**, who worked with Hutchison as senior director of project management at KTD and as VP of sales and marketing at AEC Music Distribution; he was previously VP of sales and distribution at Alliance's defunct Independent National Distributors Inc.

Another KTD veteran, **Amanda Oprysko**, will serve as director of label management.

Hutchison notes that many of SMG's first clients are artist-run labels that rely on out-sourcing for marketing, promotion, and other services. He says the company will provide services "on a case-by-case basis. We assemble all the elements that are necessary . . . According to the situation, we may provide some services in-house."

Several of the labels that have already signed on with SMG were once distributed by KTD. They include Wave Records, the dance imprint founded by DJ **François K**; Hallucination Recordings, **Rabbit in the Moon's** electronica label; West Coast hip-hop label Down Low Records; and radical hip-hop label Raptivism.

Other SMG signings include X-Sight Recordings, a Brooklyn-based electronica label; Montreal-based house music label Bombay Records; EQ8R Records, label of artists **Vanessa** and **Peter Daou**; and Newark, N.J.-based hip-hop imprint Glama World Records.

"It's very much a boutique operation catering to opportunities as they arise," Hutchison says. "There's a need for someone who can aggregate the information from the label and pass it along to the distributor . . . It's what we've been doing for some time, but it's coming into its own now."

MAKING MOVES AT DNA: With an eye to heightening its profile in New York, the Woodland, Calif.-based Distribution North America (DNA) has realigned its sales staff.

The company has hired **Ron DiMatteo**, former national sales manager for Big Daddy Distribution in New York, as its Northeast regional manager, reporting to sales director **Pip Smith.** Sales reps in Philadelphia, Boston, and New York will report to DiMatteo. DNA's former East Coast regional sales manager, **Ann Gaines**, will now act as the firm's South Florida sales rep, servicing Alliance Entertainment and other accounts in the region; she will report to Southeast regional manager **Bill Brownlee.**

Smith says of the repositioning, "We want to have a presence in the big town on that part of the East Coast . . . We needed a better presence in New York City, in terms of having some management there."

Additionally, Minneapolis-based national accounts manager **Scott Cameron** has been promoted to Central regional manager/national accounts manager, also reporting to Smith. Sales reps in Minneapolis, Chicago, and Detroit will now report to Cameron.

The staff and structure in the Western region, overseen by West Coast regional manager **Curt Swedlow**, remain unchanged.

FLAG WAVING: *Welcome to the Western Lodge*, on Hicksville, N.Y.-based Spitfire Records, marks the first studio release in almost a decade from the nonpareil Buffalo, N.Y.-bred, Southern California-based hard rock unit **Masters of Reality.**

GOSS

The album—only the third Masters release since the group's 1989 debut—is essentially a solo project by the band's founding singer/guitarist **Chris Goss**, who cut the set in his own studio in Palm Springs, Calif. (He has since moved to a new location in the high-desert community of Joshua Tree, Calif.) The only other musician on the collection is drummer/bassist **John Leamy.**

"Usually, when I'm recording a Masters record, everybody I know is on the road," Goss says, explaining his one-man-army approach.

While *Western Lodge* sports the same sinuous, **Jack Bruce**-like vocals and powerhouse guitarwork that ornamented past Masters releases, the album also makes extensive use of sampling and displays a chilled krautrock-style ambience on some tracks.

"I can probably plug the influence into the [**David**] **Bowie** Berlin triptych—*Low*, *"Heroes,"* and *Lodger*," Goss says. "I always listen to those records—all the work Bowie did in the '70s. It's ingrained in me now."

He adds, "I wanted to make a record I felt like hearing—a little dark record that didn't give a shit about anything except being itself. I wanted to rock the dark side, incorporate black humor into one record, and make a nasty little fairy tale."

Western Lodge was released overseas in 1999 and had been available through Goss' Web site until Spitfire sought him out.

"They wanted to rerelease [the 1992 studio set *Sunrise on the*] *Sufferbus*," Goss recalls. "I said fine . . . Then they said, 'How about the last record you did in Europe?' It was really spontaneous. They're true fans of hard rock music."

The rest of the Masters catalog will soon be available again after a long absence from the marketplace: The debut album (aka *The Blue Garden*) and the 1996 live set *How High the Moon* are part of the Delicious Vinyl/Malicious Vinyl catalog, now being rereleased through Rhino.

Goss is now working on a new, very different sort of record in a rented Joshua Tree studio. He says this project is "a big incestuous mess," with guest sbots by such longtime friends as **Mark Lanegan** (who recorded one of his albums in Joshua Tree), **Queens of the Stone Age** (whose first album he produced), and **Eleven.**

Goss, who has toured in Europe the past two years ("There's a really strong interest in Europe for all the music that comes out of the desert," he says), has no immediate plans to hit the road but adds, "I'll go wherever I'm wanted to play."

Billboard. MAY 5, 2001

Top Independent Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	**ANI OIFRANCO** (No. 1, 2 weeks at No. 1) RIGHTEOUS BABE 024 [illegible]	REVELLING/RECKONING
2	2	9	**JIM JOHNSTON** ● SMACK DOWN! 88[illegible]/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
3	5	2	**DJ SKRIBBLE** BIG BEAT [illegible]/LONDON SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
4	3	39	**BAHA MEN** ▲ S-CURVE [illegible]/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
5	4	5	**BIZZY BONE** AMC 71[illegible] (11.98/17.98)	THE GIFT
6	6	2	**UNCLE LUKE** LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY
7	7	7	**VARIOUS ARTISTS** LEGIT BALLIN 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
8	9	4	**CONJUNTO PRIMAVERA** FONOVISA 6104 (8.98/12.98) HS	ANSIA DE AMAR
9	10	22	**LOUIE OEVITO** E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
10	8	16	**NICKEL CREEK** SUGAR HILL 39[illegible] (16.98 CD) HS	NICKEL CREEK
11	11	5	**MR. SHORT KHOP** HEAVYWEIGHT 21[illegible]0*/TVT (10.98/16.98) HS	DA KHOP SHOP
12	15	2	**VARIOUS ARTISTS** TOMMY BOY 1[illegible] (12.98/18.98)	MTV PARTY TO GO REMIXED
13	12	5	**BANOA EL RECODO** FONOVISA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...
14	14	67	**SLIPKNOT** ▲ I AM 86[illegible]*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
15	16	20	**FUNKMASTER FLEX** ● LOUD 1961* (1[illegible].98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
16	33	2	**VARIOUS ARTISTS** MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION
17	17	3	**THE DAYTON FAMILY PRESENTS SHOESTRING** OVERCORE 2190/TVT (10.98/16.98) HS	CROSS ADDICTED
18	28	46	**SOUNDTRACK** OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
19	20	7	**KIM BURRELL** TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
20	35	2	**STH WARD WEEBIE** MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM
21	13	7	**OELBERT MCCLINTON** NEW WEST 60[illegible] (17.98 CD)	NOTHING PERSONAL
22	22	10	**FREORO STARR** OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
23	23	8	**BAO BOY JOE** WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
24	18	13	**DOLLY PARTON** SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
25	NEW▶		**JEFFREY GAINES** ARTEMIS 751071 (17.98 CD)	ALWAYS BE
26	RE-ENTRY		**TIM JANIS** TIM JANIS ENSEMBLE 1103 (17.98 CD) HS	WATER'S EDGE
27	36	5	**KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES** WORLD WIDE GOSPEL 300[illegible] (10.98/16.98) HS	TRIBUTE TO QUARTET LEGENDS VOLUME 1
28	19	3	**GUIOEO BY VOICES** TVT 216[illegible]* (16.98 CD) HS	ISOLATION DRILL
29	NEW▶		**JOHNNY VICIOUS ANO TALL PAUL** ULTRA 1076 (19.98 CD)	CLUB NATION AMERICA
30	30	25	**SPINESHANK** ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
31	26	45	**THREE 6 MAFIA** ▲ HYPNOTIZE MINDS [illegible]/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
32	25	5	**SEPULTURA** ROADRUNNER 8560 (17.98 CD)	NATION
33	37	38	**JIMMY BUFFETT** ● MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
34	RE-ENTRY		**TIM JANIS** TIM JANIS ENSEMBLE 1102 (17.98 CD) HS	DECEMBER MORNING
35	32	4	**MIKI HOWARO** PEAK [illegible]/CONCORD (11.98/16.98) HS	THREE WISHES
36	27	5	**ME FIRST ANO THE GIMME GIMMES** FAT WRECK CHORDS 620* (14.98 CD) HS	BLOW IN THE WIND
37	24	7	**ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT** MUSIC MATTERS [illegible] HS	THE IRISH TENORS: ELLIS ISLAND
38	RE-ENTRY		**JOHN OIGWEEO** BOXED [illegible] (18.98 CD) HS	LOS ANGELES—GLOBAL UNDERGROUND
39	RE-ENTRY		**OESMONO PRINGLE** TOMMY BOY GOSPEL [illegible]/TOMMY BOY (10.98/16.98) HS	LOYALTY
40	47	2	**REV. CLAY EVANS AND THE AARC MASS CHOIR** MEEK 4014 (11.98/16.98)	CONSTANTLY
41	29	2	**OA WRECKSHOP FAMILY** WRECKSHOP 9991 (11.98/16.98) HS	ACK'N A AZZ
42	48	23	**PRODIGY OF MOBB OEEP** ● INFAMOUS/VIOLATOR [illegible] (12.98/17.98)	H-N-I-C
43	40	23	**CAPONE -N- NOREAGA** TOMMY BOY 31[illegible] (12.98/18.98)	THE REUNION
44	21	2	**SPACEHOG** ARTEMIS 751068 (13.98 CD)	THE HOGYSSEY
45	RE-ENTRY		**MOSES TYSON, JR.** WORLD CLASS GOSPEL 50007/ALPINE (10.98/15.98)	MUSIC
46	49	29	**PAUL OAKENFOLD** LONDON SIRE [illegible] (13.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
47	RE-ENTRY		**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 71815 (8.98/14.98)	EN VIVO: EL HOMBRE Y SU MUSICA
48	34	2	**COLONEL LES CLAYPOOL'S FROG BRIGAOE** PRAWN SONG 0001 (17.98 CD)	LIVE FROG SET 1
49	NEW▶		**SAVATAGE** NUCLEAR BLAST 6618 (16.98 CD)	POETS AND MADMEN
50	44	7	**VARIOUS ARTISTS** [illegible]	FAT MUSIC VOLUME 5: LIVE FAT, OIE YOUNG

[illegible] ● RIAA [illegible] ▲ RIAA [illegible] ◆ [illegible] (Diamond). [illegible] Platinum [illegible] For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

CHILD'S PLAY

(Continued from page 51)

renowned Old Town School of Folk Music, which has been offering its trademarked Wiggleworms music classes for very young children for well over a decade, has released a new Wiggleworms album, its first children's recording in 10 years. *Songs for Wiggleworms* features a whopping 38 kids' favorites (as well as one original tune, "Milkshake Song," by **Anne-Marie Akin**), performed by Wiggleworms teachers **Karen Banks-Lublcz**, **Chuck Cheesman**, **Sandy Lucas**, **Rose Nadolsky**, **Rob Newhouse**, and **Trlcia Sebastian**, along with other artists.

(One former Wiggleworms teacher, Chicago singer/songwriter **Ralph Covert**, has been making a considerable splash with his debut children's album on Minty Fresh Records, *Ralph's World*, which Child's Play has hailed as the year's best so far.)

The Old Town School has staged two concerts celebrating the release of *Songs for Wiggleworms*, which in addition to songs in English includes offerings in Spanish and French. More information is available at the nonprofit school's oldtownschool.org Web site.

WORLD RECORD: Child's Play was delighted to bits when a new **Joe McDermott** album, *Great Big World*, showed up in our mailbox. Austin, Texas-based McDermott is responsible for some of the freshest, funniest, most assured kids' music we've come across, but up until 1998, his work was available only at the most basic indie level. In 1998, though, McDermott released *I Am Baby*, which was distributed nationally through Austin company Big Kids Productions. *Great Big World*, on McDermott's True Blue Music label, is wholesaled by Big Kids Productions and is also carried by Rounder Kids.

McDermott, a former Montessori school teacher and father of three boys, has worked with Berenstain Bears creators **Stan** and **Jan Berenstain** and has been writing music for children's software and video games. His latest musical offering draws on a variety of styles, including roots rock, surf pop, and western swing.

YEAR OF THE 'DRAGON': Kid Rhino has issued the first audio release spun off the popular PBS preschool TV series *Dragon Tales*. *Dragon Tales—Dragon Tunes* is being cross-promoted in *Dragon Tales* home videos and books. A four-song CD sampler with suggested activities is also available, through Random House Publishing. Plus, Motts Apple Juice is running a *Dragon Tales* instant-win on-pack game through July.

Kid Rhino also released the first read-along in its Teletubbies audio series, *Go! Exercise With the Teletubbies* (Billboard, Dec. 23, 2000). It features five stories and 19 suggested activities, as well as a 28-page color booklet.

KIDBITS: A new world music compilation called *Brown Girl in the Ring* is the latest release from Music for Little People. The selections were culled from a number of the label's multicultural kids' releases. Featured acts include **Los Lohos**, **Cedella Marley Booker** (mother of **Bob Marley**), **Ladysmith Black Mambazo**, **Buckwheat Zydeco**, and **Karan Casey** (formerly of Irish group **Solas**).

Speaking of the Emerald Isle, two new Celtic kids' releases are currently on shelves. **Sharon Kennedy**'s *More Irish Folk Tales for Children*, the follow-up to *Irish Folk Tales for Children*, is on Rounder, and **Teresa Doyle's** *Cradle on the Waves* (the Prince Edward Island native's seventh album) is available on Bedlam Records . . . Another alt-rocker has popped up on a kids' album: **Jeff Bird of the Cowboy Junkies** contributes to a charming collection called *Emily Songs*, by **Ben Rudnick & Friends**. The album's available online at the efolkmusic.com and cdbaby.com Web sites.

MUSIC'S LARGEST EMPLOYER IN U.K. IS ITS RETAIL SECTOR

(Continued from page 45)

formance, published in association with accountants KPMG. The survey estimated the total number of employees working in the retailing and distribution of recordings in the U.K. at 18,668, with distribution accounting for 2,578 of those jobs, and retailing 16,090. An additional 11,538 were employed in other areas by record companies, according to the NMC. Both the NMC and BARD figures use MRP data.

The new BARD yearbook gives details of the association's council members and its objectives, alongside analysis of the retail sector, sales charts, recent changes in legislation/taxation, and consumer trends. In addition, Bob Gorzynski, principal of analysts Robert Gorzynski Associates, offers an overview of consolidation within the media industry, alongside a breakdown of the primary business interests of global media conglomerates. Other contributions come from the BPI and U.K. chart administrator Charts Information Network.

The yearbook also features Lewis' update on the association's role as part of international group the Global Entertainment Retail Alliance (GERA). Recognized as a prime mover in setting up GERA, Lewis summarizes its objective as being "to identify the problems in a global marketplace and offer global solutions."

Officially launched last year at the National Assn. of Recording Merchandisers Convention in San Antonio (**Billboard*Bulletin*, March 2, 2000**), GERA currently comprises retailers and retail associations from eight countries.

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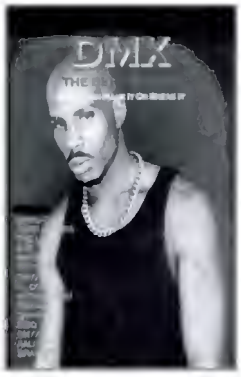
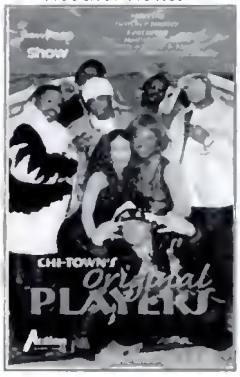


The Best Of

CHI-TOWN

Heather Hunter



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GetMusic Tries Offline Strategies; MTV/BET Try Online Synergy

SITES+SOUNDS

by Brian Garrity

GETMUSIC OFFLINE: When it comes to music content, programming, and even retailing, the focus is increasingly shifting to the notion of convergence. Use real-world properties to promote online offerings; use the Web site to push consumers/viewers to the offline brand.

In the latest example, GetMusic hopes to branch into the offline world with a weekly hourlong TV program, currently in development. The company is in talks with broadcast outlets for a distribution deal, CEO **Andrew Nibley** says.

Nibley describes the program as a newsmagazine about music that mixes original content with reappropriated interviews and content from the GetMusic Web site. "Right now we're shopping it—we have some interested parties," he says.

The company finished taping the pilot episode April 22. Nibley says he also expects GetMusic to launch radio programming in the near future, adding, "The idea is that we will market not only to the Web site but through offline."

Talk of the TV show comes amid news that Universal Music Group (UMG) will buy out BMG's stake in the GetMusic joint venture. As part of the deal, UMG will merge GetMusic with its Farmclub.com division. The affiliated USA Network TV show *Farmclub.com* has been canceled.

BET PUSHES NET STRATEGY: Now that the Viacom/BET merger is complete, let the synergies begin. BET.com and MTVi recently teamed for the online premiere of the new album from **Janet**, *All for You* (Virgin), and will soon jointly debut **Missy Elliott's** latest, *Miss E . . . So Addictive* (Gold Mind/Elektra), ahead of its scheduled May 15 release.

That means fans can go to either BET.com or MTV.com to access two-minute streaming samples of every track of the new albums.

"The reality is, there are tremendous synergy opportunities between MTVi and BET Interactive," **Scott Mills**, COO of BET.com, says. "By coming together, we create a more compelling reason for labels to continue to give us world premieres. When we couple with MTV, it's easier for someone to say, 'Let's do the combined BET/MTV play vs. doing this larger portal play.' And it helps MTV, too. Even MTV, with its great music audience, when it comes to 'Should you give it to me or should you give it to AOL or MSN,' there's still a spread in that audience."

The online premiere collaborations are just two of many that are expected between the Internet arms of the two sister networks, which have announced separate but similar convergent programming strategies in recent months. Mills says the two could also soon share some technology applications that BET has in development. And BET already offers instant messaging on its site, a feature MTV soon plans to incorporate into its site functionality.

"[MTVi chief] **Nicholas Butterworth** and I really have a similar thought around how you leverage the relative strengths of the television platform and the online platforms around music programming," says Mills, who notes that the strategies came about independently.

Leading the BET convergence effort is an interactive music video program, *BET.com Countdown*, during which viewers go online to vote for videos in selected categories, and the results determine programming for the TV show.

The program launched in March and has quickly drawn "several hundred thousand" weekly voters online and has become the No. 2-rated music program on the network, behind its flagship music property, *106 & Park*—a show that also features an interactive top 10 video list.

"It's a heck of a statement about the receptivity to convergence programming," Mills says of *BET.com Countdown*. "There are no guests, no performances. It is a show where people pick their videos via the Web and get to comment on them."

RIO'S D-2-D DOWNLOADS: Digital music device maker Rio, a division of Sonicblue Inc., has launched a promotional download service at its riohome.com Web site.

Known as the Rio Music Center, the service offers a direct-to-device,

JOURNEY

or d-2-d, function in which downloaded tracks reside only on a Rio player until the user replaces them with new tracks.

The service will offer up to 20 new free songs per week. Tracks currently available include A&M artist **Samantha Mumba's** "Baby Come Over (This Is Our Night)," **Snoop Dogg's** "Lay Low" (Priority), and **Lifehouse's** "Hanging by a Moment," **Buckcherry's** "Ridin'," and **Nelly Furtado's** "I'm Like a Bird," all from DreamWorks.

Digital rights management is by Rioport, a Sonicblue spinoff company.

ARTISTS VS. NAPSTER: While a number of acts have decried the illegal posting of their work on Napster, some are using the file-swapping service to their advantage.

Recently, acts have responded to fan feedback after early leaks of their work appeared on Napster by heading back into the studio to revamp material before its release. Some are adding new tracks to albums to supplement those that have already appeared on Napster, while others are recutting entire sets in response to fans' early criticism.

Two recent examples of tweaking based on Napster feedback can be found on new albums by **Journey** and **Usher**.

Journey's latest effort, *Arrival* (Columbia), was released months ago in a version for Japan only. After that version showed up on Napster, the band went back into the studio to add three tracks in anticipation of the April 3 U.S. release.

"The old saying goes, 'You get lemons, you make lemonade,' " guitarist **Neal Schon** says. "We needed to have something different on this record that Napster didn't already have."

What's more, online feedback from Journey fans who heard the album was that it was too ballad-heavy. So with months before the album's slated U.S. release, the band went back into the studio with its own money and recut it, adding the uptempo tracks "Nothin' Comes Close," "World Gone Wild," and "To Be Alive Again." Representatives from Sony declined comment.

Meanwhile, Usher's new Arista album, originally due last fall under the title *All About U*, is now slated for an August release as *8701*. One reason for the delay is that the artist decided to record several new tracks after a number of songs turned up early—and illicitly—on Napster, including "TTP," "U Are the One," and "Pop Ya Collar." Arista had not cleared the release of any Usher tracks for early Napster promotion.

Althougb Journey used the opportunities presented by Napster to revamp its album, Schon still has reservations about the service.

"Napster is cool for new bands that are coming out, because they may not get as much exposure as they do otherwisc," he says. "But for bands like us that have been around for a long time and havc catalog, it absolutely is not fair to the songwriter or the musician . . . That's how we make our living."

XBOX AUDIO: Microsoft's new DVD-based Xbox video-game console system, to be launched this fall in the U.S. and Japan, will be the first game platform to incorporate continuous surround-sound audio.

Xbox will include Dolby Laboratories' Interactive Content Encoder, which enables Dolby Digital 5.1 (DD5.1) encoding for games, set-top boxes, and home networking systems and can be played back through any home theater or speaker system equipped with Dolby Digital.

Previous video-game systems could utilize DD5.1 only during non-interactive "cut scene" playback. In contrast, the new encoder enables the Xbox to provide interactive DD5.1 during actual game play, immersing the player in surround sound when, arguably, it matters most. The new encoder will be previewed at the Xbox exhibit at the upcoming Electronic Entertainment Expo May 17-19 at the Los Angeles Convention Center.

BITS & BYTES: In the first whiff of EMusic/Universal Music Group synergies in the wake of their recently announced acquisition deal, RollingStone.com is now featuring thc Internet debut of "Greed," the new video from Republic/Universal recording artist **Godsmack** as part of the site's new RS.com Exclusive! lineup of online premieres.

Assistance in preparing this issue's column was provided by Steve Traiman.

TRAFFIC TICKER
Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH	
1. billboard.com	19.4
2. launch.com	9.9
3. listen.com	9.9
4. pollstar.com	9.7
5. mtv.com	9.9
9. country.com	7.9
7. sonicnet.com	7.9
9. rollingstone.com	3.2
9. vh1.com	3.1
10. virgin.net	1.5

HOUSEHOLD INCOME $25,000-$39,900/YEAR	
1. mtv.com	494
2. sonicnet.com	479
3. rollingstone.com	230
4. launch.com	207
5. vh1.com	197
9. bmg.com	139
7. country.com	96
9. pollstar.com	92
9. virgin.net	91
10. listen.com	38

HOUSEHOLD INCOME $40,000-$74,999/YEAR	
1. mtv.com	970
2. sonicnet.com	922
3. rollingstone.com	729
4. launch.com	609
9. vh1.com	421
9. bmg.com	297
7. virgin.net	220
9. pollstar.com	180
9. country.com	171
10. listen.com	126

Source: Media Metrix, March 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

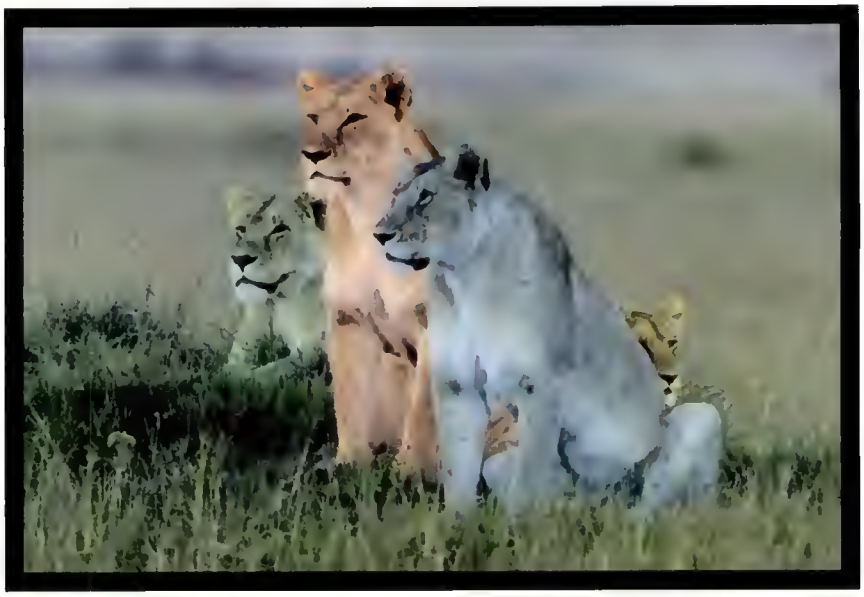
Billboard. MAY 5, 2001

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	3	8	◄ NO. 1 ► SONGBIRO / BLIX STREET 10045 — 1 week at No. 1	EVA CASSIOY	
2	NEW▶		QUEER AS FOLK / RCA VICTOR 63769	SOUNDTRACK	168
3	1	3	LIVE IN NEW YORK CITY / COLUMBIA 85490*/CRG	8RUCE SPRINGSTEEN & THE E STREET BAND	52
4	4	16	O BROTHER, WHERE ART THOU? ▲ / MERCURY NASHVILLE 170069	SOUNOTRACK	19
5	NEW▶		STEERS & STRIPES / ARISTA NASHVILLE 67003/RLG	BROOKS & OUNN	4
6	6	5	OROPS OF JUPITER / AWARE/COLUMBIA 69888/CRG	TRAIN	14
7	NEW▶		LOST SONGS / ATO 693[illegible]/RCA	DAVID GRAY	153
8	NEW▶		THE VOICE / DECCA 468695 [HS]	RUSSELL WATSON	116
9	NEW▶		THE PROOUCERS / SONY CLASSICAL 89646	ORIGINAL BROAOWAY CAST	159
10	2	2	REVELLING/RECKONING / RIGHTEOUS BABE 024	ANI OIFRANCO	71
11	NEW▶		BRIDGET JONES'S OIARY / ISLAND 548797/IDJMG	SOUNOTRACK	38
12	9	31	NO ANGEL ▲ / ARISTA 19025 [HS]	DIDO	8
13	8	22	A DAY WITHOUT RAIN ▲ / REPRISE 47426/WARNER BROS.	ENYA	44
14	NEW▶		A HILLBILLY TRIBUTE TO AC/DC / DUALTONE 1104	HAYSEED OIXIE	—
15	5	8	EVERYOAY ▲ / RCA 67988	OAVE MATTHEWS BANO	11
16	7	3	NOW 6 / S[illegible]MBA/UNIVERSAL/EMI 85663/EPIC	VARIOUS ARTISTS	1
17	12	25	ALL THAT YOU CAN'T LEAVE BEHINO ▲[2] / INTERSCOPE 524653	U2	45
18	18	5	NO NAME FACE ▲ / DREAMWORKS 45[illegible]/INTERSCOPE [HS]	LIFEHOUSE	6
19	NEW▶		GREATEST HITS / CHRYSALIS 28812/CAPITOL	BILLY IDOL	74
20	RE-ENTRY		WHITE LAOOER ▲ / ATO 69351/RCA [HS]	DAVIO GRAY	78

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles. © 2001 Billboard/BPI Communications and SoundScan, Inc.



INDIES

THE BILLBOARD SPOTLIGHT

SURVIVAL OF THE FITTEST

RED's Antonelli

Redeye's Dicker

ADA's Allen

Survival Of The Fittest

Distributors Are Preparing To Tough It Out And Take On The Challenging Year Ahead

BY CHRIS MORRIS

At this stage in the history of independent music distribution, the business seems to be taking its cue from TV: Who will be the survivor?

Since the late '90s, indie distribution has seen a number of companies "voted off the island." Beginning with the catastrophic 1997 bankruptcy of Alliance Entertainment Corp.—which led to the demise of Independent National Distribution Inc. (INDI), one of the oldest national indies—several other prominent distributors have gone under. In 1999, the oldest indie distributor in the country, M.S. Distributing, collapsed after a misbegotten dot-com deal. In 2000, PED folded as its parent, Platinum Entertainment, sought Chapter 11 protection; and earlier this year, KTD closed its doors after its parent, K-tel International (USA) Inc., was liquidated under Chapter 7 of the bankruptcy code. Even boutique rock distributors like 10-year-old Rotz Records, which shuttered in late 2000, have crashed.

Bayside Entertainment Distribution COO Mark Viducich observes, "Being an independent distributor today is a little like gambling. When you pull the handle on the slot machine, you watch the little wheels going around and, most of the time, you only get one or two sevens. It's still fun, because it is gambling, except there are no cocktail waitresses giving you free drinks."

> **"Being an independent distributor today is a little like gambling. When you pull the handle on the slot machine, you watch the little wheels going around and, most of the time, you only get one or two sevens. It's still fun, because it is gambling, except there are no cocktail waitresses giving you free drinks."**
>
> ***Mark Viducich***
> **Bayside Entertainment Distribution**

We polled several other indie distributors about what it takes to survive in an increasingly hostile and hard-to-navigate business climate, and the consensus was that hard-nosed realism on the part of distributors and labels alike is a must today.

APPROACH WITH CAUTION

"Choose the people you're going to represent wisely," says Jim Cuomo, president of Ryko Distribution in New York. "Do your homework. Make sure that they come equipped and that they are aware of what it's going to take to make the grade. Make sure their expectations are based in the reality of the street—and the street's moving at hyper-velocity right now. Everything's changing month to month. Be sure that you are truly a partnership and not just using the word. There'd better be a real partnership; there'd better be a dialogue going on every day, back and forth, informing each other and keeping that bar of accountability on both sides of the fence right up there. That will enable you to at least make a go of it. Just pray that you're going to get some groovy stuff to sell."

Carving a solid niche has stood Select-O-Hits in Memphis in good stead over the years, says VP Johnny Phillips. "We have always tried to gear ourselves toward music that other people don't necessarily write off, but don't go out and pursue—black gospel, rhythm & blues, Southern blues, things like that. We're trying to get into Christian music," he says. "It's what we do best. We grew up selling that product, and we try not only to sell more of it, but to get the chains and the one-stops and people like that to know that there's a lot of business out there that's into that."

Approaching the marketplace with caution is a must for an indie, says Ken Antonelli, president of New York–based RED Distribution. "Most labels understand that they don't play out of their league," he says. "If they play out of their league and make financial decisions that are not going to realize profit, they won't survive. You can make a lot of those kinds of mistakes in a corporate environment at a major company, and, because you have so many levels of ancillary income, from publishing to manufacturing, it all goes into one bucket, and you can survive one or two of those. Independents can't do that."

THE RIGHT NUMBER OF LABELS

The days when a label could carry an enormous slate of

Continued on page 68

ME AND MY BITCHES LOVE TOMMY BOY MUSIC
Tommy Boy
Twenty years of tweed, hennessy and bangin' beats

Retail: Not Just For Music Anymore

The Key To Staying Afloat Is Stocking Up On Everything From Videos And DVDs To Comics And Candy

BY TODD MARTENS

What we've come to expect from a store that sells music has been changing for quite some time. The CD racks may be directly behind the door, but other products likely overshadow them. To the left, there are probably some DVDs, with video games to the right, stereo equipment in the back and some books or clothes in the corner. Except now, this isn't Best Buy or Wal-Mart; nor is it Tower Records, Virgin Megastore or Borders. This is the shape of the new independent retail store.

POP CULTURE SELLS

"We are heavily into lifestyle products," says Paul Epstein, who owns Twist & Shout Records in Denver. "We've gotten into clothing, books, videos and DVDs; even Red Bull is important to us. Yes, we've always done this, but, in the last three years, we've really stepped it up because the writing's on the wall."

Criminal Records (top), Twist & Shout Records

The writing started to appear back in January 1999, when Trans World completed its acquisition of Camelot Music. By that time, Trans World had already acquired Strawberries, and further expanded its reach last November when it absorbed WaxWork's 112-store Disc Jockey chain.

Then Best Buy dropped a bomb when the company announced late last year that it was purchasing the Musicland Group, adding Musicland's 1,050 mall stores—Musicland, Sam Goody and the Suncoast Motion Picture Company—to Best Buy's existing 357 electronic superstores. It's estimated that Best Buy now has a music-market share of 18%. The company plans to expand the content in the mall outlets, as well as Musicland's rural On Cue stores, to include more consumer electronic equipment.

Don Rosenberg, president of independent coalition Music Monitor Network and owner of the 11-store Charlotte, N.C.–based Record Exchange chain, sees consolidation and the Best Buy formula as proof that it's become nearly impossible to make money solely on music.

"The first thing that will go when these stores get rid of [music] square footage is indie product, then developing artists from the major product and then catalog," says Rosenberg. "So what we'll have is a bunch of stores that have nothing but hit product. Their real goal will be to sell profitable items like gadgets. Musicland was forced into this deal because they realized they couldn't make money in the music business, and that's really the theme for all of us."

For Eric Levin, owner of Criminal Records in Atlanta, the key to survival will be the ability of independent retail owners to turn their shops into one-stop pop-culture destinations. "You should walk into any record store and think, 'Oh man, look at all this cool shit,'" says Levin. "You need customers to buy a CD, a DVD, a magazine, a comic book and a toy. If I was relying solely on CDs, I'd have been out of business years ago."

TURNING A PROFIT

To find the cause, one need not look any further than the Sunday newspaper. Open an ad for Best Buy, and it's likely to be proclaiming at least one CD—new or catalog—for $8.99 or $9.99. Though independent retailers thankfully note that the company is not practicing the predatory pricing to the level it once did, discount stores have still changed

Continued on page 80

Offering Up Online

Although not as profitable as expected, many indie stores are finding the Internet to be an effective format for raising awareness about their shops while retaining loyal customers.

BY BRIAN GARRITY

As is the case for most music retailers, the rise of e-commerce is offering indie stores many new promotional and revenue opportunities, as well as a host of added costs and increased competition.

But some small-store and specialty-store operators are finding that the Internet, while hardly a cash cow or a replacement to brick-and-mortar business, is proving to be an effective format for raising brand awareness about their shops and retaining loyal customers—even after they have moved out of town.

"I think the Internet is a great way to get the product out there and get it to the fans—especially fans who might have trouble getting the record at one of the big chains."

Christoph Rücker
E-Magine Entertainment

Indeed, while an across-the-board complaint from music retail has been that e-commerce sales have not met the expectations, nor lived up to the dire predictions of lost business to the Internet, which drove many into selling online in the first place, many indie store owners say a Web site is still a necessary competitive tool these days.

ONLINE BRINGS TRAFFIC IN

"What we didn't realize is how much business we would do—which is a little less than we thought," says Terry Currier, owner of Music Millennium in Portland, Ore., of his online operation, Musicmillennium.com. "But the important part is how much of it is being used by our local customers as an informational tool. They can go on our site to see what we have and, most of the time, they'll call us on the phone or come in afterwards and buy the stuff."

Indie stores often use their sites to drive traffic into the brick-and-mortar location by plugging special promotions, sales and in-store appearances.

Continued on page 82

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Dolly Parton
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the best Pop and Classical Cds
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Popular 2 Cd Sets
Santana
Country Roads
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John Denver
28 Back To Back Hits
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Jazz Collection
Armstrong
Goodman
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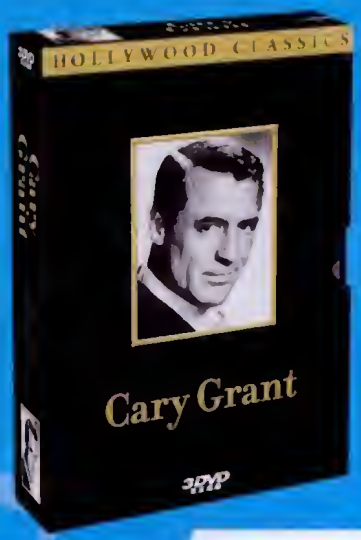
Jazz Collection 2 Cd Sets



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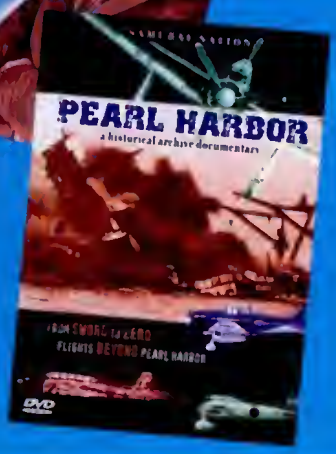

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Indies

On The Charts
A Year-To-Date Look

When is an independent label not an independent? The question resurfaces every year when we put together the chert recaps for Billboard's annual Indies Spotlight. It's an issue that began to get complicated 15 years ago, when Warner Music Group invested in independent label Tommy Boy, and became stickier still as each major conglomerete became involved with various indie ventures.

The simplest answer, through all the twists and turns, has been to determine whether a single or album is sold via independent distributors. We know full well that Beyond Music is not owned by a major and considers itself an independent, but its titles are excluded from these recaps because its music is sold through BMG Distribution. We are aware that Sony Music holds equity in RED, and that Sony's distribution company provides certain functions for RED. However, since Sony Music Distribution does not sell RED product, those titles are eligible to appear on the indie charts.

Further, you'll find that the albums and singles thet eppear on our indie recaps coincide with the products that contributed to the SoundScan market share of independents, rather than eny of the mejor distributors' sheres. The one label which confounded our definition, Priority, has cleared the indie picture with its recent move to EMI Music Distribution (EMD). Previously, Priority continued to sell its own goods, despite being ecquired by EMI Music, yet its titles were excluded from our weekly Top Independent Albums chart and last year's indie recaps because its sales contributed to EMD's SoundScan share.

Nuances to keep in mind es you digest the indie recaps:

- Prior to January of this year, Time Life titles were sold through independent label Madacy. The line moved to WEA during the week of our Feb. 3 issue. Any Time Life rankings in this recap reflect sales registered prior to the transition.
- On Hot R&B/Hip-Hop Singles & Tracks, Methrone's "Loving Each Other 4 Life" on ClaTown was picked up by Capitol effective with the June 3, 2000, issue. The song's plecement on the indie recap reflects chart activity prior to that date.
- In March of this yeer, Columbie picked up sales for the entire Loud catalog. Prior to that, some Loud titles sold through Columbia while others sold through RED. Titles sold through RED account for Loud's inclusion on the indie recaps.
- Some Word titles go through Sony Music Distribution end are excluded. The ones self-distributed by Word are included.
- Some London-Sire titles go through WEA distribution, while others are sold through Alternative Distribution Alliance (ADA). Those sold through ADA are reflected in the indie recaps.

For the first time, our Spotlight includes recaps from our weekly Top Independent Albums chart, as well es a country list. The indie albums list bowed in last year's Feb. 5 issue. Previously, e similar recap was constructed by culling indie albums that appeared on The Billboard 200. Country was not included in previous Indie Spotlights because very few titles sold outside the major distributors. The classical recaps come from The Billboard Classical 50, an in-house chert thet aggregetes titles from all four published charts.

With the exception of the lists generated by The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, these recaps are based on SoundScan sales data, with titles receiving credit for units sold during each week they eppeared on the pertinent chart during the 12-month period that ran from the April 15, 2000, issue through this year's April 7 issue.

The weekly Hot 100 and Hot R&B/Hip-Hop Singles & Tracks are determined by SoundScan sales, as well as audience impressions calculated by Broadcast Data Systems, end points from non-monitored stations who ere surveyed by Billboard. The rankings for these two chart categories reflect accumulated airpley end sales points for each week e title appeared on the relevent chart.

—Geoff Mayfieid

Assistance in preparing this article was provided by Anthony Colombo, who produced the Indies Spotlight recaps with essistance from chert menegers Ricerdo Companioni, Wade Jessen, Steve Graybow, Silvio Pietroluongo end Merc Zubatkin.

Top Independent Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **WHO LET THE DOGS OUT**—*Baha Men—S-Curve/Artemis*
2 **WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1**—*Three 6 Mafia—Hypnotize Minds/Loud*
3 **SLIPKNOT**—*Slipknot—I AM/Raadrunner*
4 **FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE**—*Funkmaster Flex—Loud*
5 **SHE RIDES WILD HORSES**—*Kenny Rogers—Dreamcatcher*
6 **SPIT**—*Kittie—Ng/Artemis*
7 **WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5**—*Jim Johnston—Smack Down!/Kach*
8 **ART OFFICIAL INTELLIGENCE: MOSAIC THUMP**—*De Lo Saul—Tammy Bay*
9 **THE REUNION**—*Capone -N-Noreaga—Tammy Boy*
10 **LOVE & BASKETBALL**—*Soundtrack—Overbrook/New Line*
11 **H-N-I-C**—*Prodigy Of Mobb Deep—Infomous/Violator/Loud*
12 **SNOOP DOGG PRESENTS THA EASTSIDAZ**—*Snoop Dogg & Tho Eastsidaz—Dogg Hause/TVT*
13 **EAT AT WHITEY'S**—*Everlast—Tammy Boy*
14 **THE STATE**—*Nickelback—Roadrunner*
15 **N.Y.C. UNDERGROUND PARTY VOLUME 3**—*Louie DeVito—E-Lastik*
16 **MTV: THE RETURN OF THE ROCK**—*Various Artists—Roadrunner*
17 **AGAIN**—*2Gether—TVT*
18 **GOTTA GET THE GROOVE BACK**—*Jahnnie Taylor—Malaco*
19 **THE PIECE MAKER**—*Tony Touch—Tammy Boy*
20 **OEAO MAN WALKIN**—*Snoop Dogg—D3/Death Row*
21 **PRIMITIVE**—*Soulfly—Roadrunner*
22 **MTV: THE RETURN OF ROCK VOLUME 2**—*Various Artists—Roadrunner*
23 **WARRIORZ**—*M.O.P.—Loud*
24 **PUNK O RAMA #5**—*Various Artists—Epitoph*
25 **PERFECTO PRESENTS ANOTHER WORLD**—*Paul Oakenfold—London-Sire*
26 **LIVE AT THE GREEK**—*Jimmy Page & The Black Crowes—TVT*
27 **LET'S GET FREE**—*Dead Prez—Loud*
28 **LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP**—*Mo Thugs Family—Mo Thugs/State Street/Koch*
29 **MISTA DON'T PLAY EVERYTHANGS WORKIN**—*Project Pot—Hypnotize Minds/Loud*
30 **THA STREETZ IZ A MUTHA**—*Kurupt—Antra/Artemis*
31 **HOME**—*Sevendust—TVT*
32 **REGGAE GOLD 2000**—*Various Artists—VP*
33 **THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE**—*Various Artists—Hypnotize Minds/Loud*
34 **BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO**—*Aimee Mann—SuperEgo*
35 **PUMP UP THE VALUUM**—*NOFX—Epitoph*
36 **RIDE WIT US OR COLLIDE WIT US**—*Outlawz—Outlaw/Bayside*
37 **CROSSING MUDDY WATERS**—*John Hiatt—Vanguard*
38 **BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS**—*Jimmy Buffett—Mailboat*
39 **2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE**—*Soundtrack—TVT Soundtrax/TVT*
40 **PLEEZBALEEVIT!**—*Doggys Angels—Doggy Style/TVT*

Top Independent Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **S-CURVE** *(1)*
2 **TOMMY BOY** *(8)*
3 **HYPNOTIZE MINDS** *(3)*
4 **ROADRUNNER** *(8)*
5 **LOUD** *(6)*
6 **I AM** *(1)*
7 **DREAMCATCHER** *(2)*
8 **TVT** *(5)*
9 **NG** *(2)*
10 **SMACK DOWN!** *(1)*
11 **FONOVISA** *(13)*
12 **OVERBROOK** *(1)*
13 **DOGG HOUSE** *(1)*
14 **TIME LIFE** *(4)*
15 **E-LASTIK** *(2)*
16 **MALACO** *(4)*
17 **EPITAPH** *(4)*
18 **TVT SOUNDTRAX** *(6)*
19 **D3** *(2)*
T20 **VIOLATOR** *(1)*
T20 **INFAMOUS** *(1)*

Top Independent Labels

Pos. LABEL *(No. of Charted Titles)*

1 **ARTEMIS** *(10)*
2 **LOUD** *(11)*
3 **ROADRUNNER** *(9)*
4 **TOMMY BOY** *(13)*
5 **TVT** *(16)*

Billboard Hot 100 Singles

Pos. TITLE—*Artist—Imprint/Label*

1 **WHO LET THE DOGS OUT**—*Baha Men—S-Curve/Artemis*
2 **BUY ME A ROSE**—*Kenny Rogers With Alison Krauss & Billy Dean—Dreamcatcher*
3 **OH NO**—*Mos Def & Pharoahe Monch Featuring Note Dogg—Rawkus*
4 **WHISTLE WHILE YOU TWURK**—*Ying Yang Twins—ColliPark*
5 **DO YOU**—*Funkmaster Flex Featuring DMX—Loud*
6 **MRS. STEVEN RUDY**—*Mark McGuinn—VFR*

Continued on page 66

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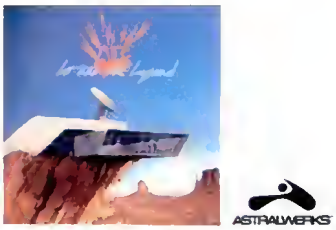
GWENMARS ***Driving a Million*** - A breakneck trek through icy hooks, entrancing guitar layers, chorus-drenched sonics, and classic melodies, pierced with the gut-wrenching, eruptive anargy of punk rock.

ATB ***Two Worlds*** - ATB's highly-anticipated follow-up to 1999's *Movin' Melodies*, *Two Worlds* is a double-disc of 21 tracks that range from laid-back chill-out bliss to energetic hard trance. Features cameos from Heather Nova, Enigma, York, and Wild Strawberries.

BLANK & JONES ***DJ Culture*** - Debut US album release from this famous European team has everything to do with the DJ, including club culture, club wear, party flyers, and practically everything else that aums up night life. Includes their Hit Singles "Cream", "After Love", "Nightfly", & "Sound of Machines."



AIR ***10,000 Hz. Legend*** - The long awaited follow up to their groundbreaking debut *Moon Salari*. Includes the singles "Radio #1" and "The Vagabond" featuring Beck. Availeble May 29th. North American tour starts June 14th.

VARIOUS ARTISTS ***Club Nation America*** Ibiza anyone? Indulge in a superior clubbing experience with the likes of Fatboy Slim, Paul Van Dyk, BT, Moby, Delerium featuring Sarah McLachlan, and Mauro Picotto.

VARIOUS ARTISTS ***Groove 2001*** - Once again, Radikal serves up some of the tastiest club music money can buy. Groove 2001 mixes tribal tracks by the likes of Robbie Rivera, Afro Medusa, Negro Can, & Black Legend with feel-good party anthems by DJ Rene, Junior Jack, Cleptomaniacs, & Tom Novy.

DOVES ***Lost Souls*** - England's critically acclaimed doves deliver lost souls, the emotionally charged debut album full of soaring melodies and passionate songwriting. US version includes 3 additional bonus tracks and features "Catch The Sun," "The Cedar Room" and "Here It Comes."

EVERYTHING BUT THE GIRL ***Back to Mine*** The forth and latest volume of the popular chill-out series Back To Mine finds EBTG's Ben Watt & Tracey Thorn spinning a warm mix of mellow after-hours grooves. Their varied roster includes Slick Rick, Beth Orton, The Roots, and Mary Margaret O'Hara.

SCHILLER ***Zeitgeist*** - Named after German poet Friedrich Schiller, this production duo have been taking European dancefloors by storm. Combining poetry, esoteric vocals, and soaring string lines over hypnotic trance tracks, audiences all over Europe have found Schiller irresistible. A tremendous listening experience. Germany's biggest selling Dance Album of 2000.

BASEMENT JAXX ***Rooty*** - The Jaxx are back, with the follow-up to their critically-acclaimed dancefloor smash *Remedy*. Sure to be thumpin' n' bumpin' from club bassbins and car stereos all summer long. Get Rooty!

LADYTRON ***604*** - Liverpool's Ladytron successfully fuses together the cold darkness of computer rock with lingering catchy hooks found only in great pop songs. The end result: a quartet of mid-20's Eurotrash kids tearing through pop music fast enough to leave the competition in the dust.

MAURO PICOTTO ***The Album*** - If you could put Sasha and Paul Oakenfold in a blender, the result would be Mauro Picotto. *The Album* is a mix of uplifting dance tracks, progressive house music and melodic trance with a splash of techno and killer vocal hooks thrown in for additional flavor. Included are Picotto Hits "Komodo" and "Proximus."

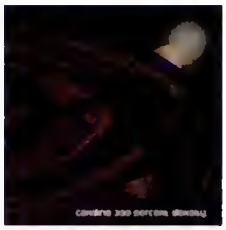
ORGANIC AUDIO ***Last One Home*** - The first release in Nettwerk's new alliance with Caroline, OA is a fusion between funk dance music and percussive rhythms from around the world, from Big Beat to Batucada.

IZDATSO ***st*** - One of three new releases on Nettwerk's new Nu-Tone imprint, Izdatso's debut is a journey through electronic music, from drum 'n' bass to dark downtempo, influenced by everything from Wu-Tang to Neil Young, to the films of Jim Jarmusch and David Lynch.

VARIOUS ARTISTS ***Radikal Techno 5*** - Another stellar line-up of monster techno & hard trance from Radikal. *RT5* is fully loaded with the best current European dance music, including "Spente Le Stelle" by Opera Trance feat. Emma Shapplin, ATB's "Tha Fields Of Love" featuring York, & York's own smash, "On The Beach" as well as Darude's "Sandstorm."

CAROLINE EAST: 104 W. 29th St., 4th Floor • NY, NY 10001
ph. 212- 886-7500 fax 212-643-5563

AUTECHRE ***Confield*** - Future academics will strain themselves picking apart Autechre's body of work and argue whether or not they were the most influential band of the 21st century, but that's not the point. Just sit back & let it wash over you.



CANDIRIA ***300 Percent Density*** - "Candiria's accomplishment is impressive.. total disregard for the boundaries of metal's subgenres."
- Rolling Stone

THE VANDALS ***Look What I Almost Stepped In*** Launch calls them "...one of the most enduring bands in punk history," and they'rs not joking! Currently on the Vans Warped Tour with A.F.I.

PLAID ***Double Figure*** - Plaid heve simply delivered their best album yet in the form of this 70-minute masterpiece. At times seductively serene, at others brutally kinetic.

GOD FORBID ***Determination*** - "An Americanized form of melodic thrash that hasn't sounded this feral, this original, and this revolutionary in years."
- CMJ New Music Report

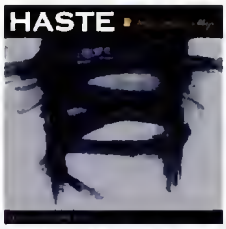
A.F.I. ***The Art Of Drowning*** - The best of East-Bay (SF erea) hardcore. Features the smash hit "Days Of The Phoenix". Currently on the Vans Werped Tour with The Vandals.

MF DOOM ***Operation: Doomsday*** - The mish-mashed musical styles that MF incorporates lend e lot of variety, and the generally lo-fi production values give the album character. Refreshing...." --Alternative Press, Mey 2001

LACUNA COIL ***Unleashed Memories*** - Lacune Coil return with their brand new album, *Unleashed Memories*, produced by Waldemar Sorychta (Tiamat, Moonspell, Samael). The band have crafted e masterpiece by combining sweet and sonicly seducing melodies along with e thrilling unity of vocal styles and musical textures which capture the true magical essence of Lacuna Coil.

DEREK SHERINIAN ***Inertia*** - Inertia is the brand new solo release from ex-Dream Theater keyboardist Derek Sherinian, who has also played with Alice Cooper, Kiss, Platypus and Planet X. The album features the guitar heroics of Zakk Wylde (Ozzy Osbourne, Pride & Glory) and Steve Lukather (Toto) as well as e remarkable version of the Edgar Winter classic "Frankenstein".

COMPANY FLOW *Def Jux Presents ..* At long last. Over 3 yeers since their groundbreaking 1st album *Funcrusher Plus*, indie hip-hop mavericks Company Flow return to drop their final, and best, record ever. Featuring up-&-comers Cannibal Ox and Aesop Rock.



HASTE ***When Reason Sleeps*** - "When Reason Sleeps has clearly prove what their debut record professed – genuine, creative, cross-genre POWER. Without e doubt, one of the records to watch in 2001 – in the underground and mainstream alike." – mp3.com

DIMMU BORGIR ***Puritanical Euphoric Misanthropia*** Arguably one of the greatest black metal bands on the planet, Dimmu Borgir have returned with their highly anticipated and most superior album ever! *Puritanical Euphoric Misanthropia* is e phenomenal opus of pure blackness containing an extreme and diverse mixture of styles and musical soundscapes.

VARIOUS ARTISTS ***Trance Global Nation 5*** Internationally acclaimed producer DJ Eyal presents e timeless progressive electronic live mix, featuring top producers from around the globe, including Technique, Twin Peaks, and Sasha.

NEVERMORE ***Dead Heart In A Dead World*** - Nevermore return as e four-piece with their latest masterpiece produced by Andy Sneap (Testament, Earth Crisis). *Dead Heart In A Dead World* combines their melodic roots of clean, soaring harmonies with an all new heavy and crushing sound, taking the band to e new level of musical creativity.

SAVATAGE ***Poets & Madmen*** - The madmen of Savatage have created their most amazingly poetic album yet with the aptly titled Poets And Madmen. 2001 promises to be an extremely triumphant year for these true veterans of metal!

CAROLINE WEST: 6161 Santa Monica Blvd Suite 208 • LA, CA 90038
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Back On Track In The U.K.

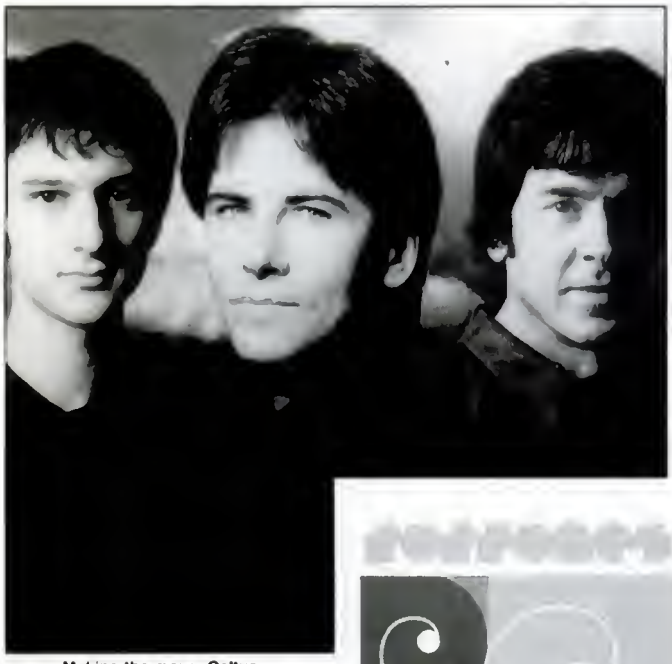
With Sales Up and Several Labels Introducing New Bands, Indies Are Once Again Ready To Reap The Rewards

BY PAUL SEXTON

LONDON—In a season in which it gained some prominent players, by early this year, the U.K. independent sector was celebrating an astonishing victory for the indie David labels versus the multinational Goliaths.

The retail year 2000 saw independent labels rebuild their share of the U.K.'s top 100 album best-sellers back to its 1998 peak, a 15% share after a 3% dip during the interim. It was a sales period that embraced the far-reaching mainstream success of such contrasting indie operators as Mute (predominantly with Moby), Wildstar/Telstar (Craig David and BBMak) and BBC Music, with children's character Bob the Builder.

The highlight for many was the breathtaking performance of the late American vocalist Eva Cassidy on the 1998 compilation *Songbird*, which flew to No. 1 in March after selling more than 300,000 copies via a British label/distributor with a staff of just 20. Hot Records, the U.K., European and Pacific Rim partner of Cassidy's North American rights-holder Blix Street, has thus become a beacon for all small independent operators without the budget or the stomach for the blank-check marketing game.



Making the move: Celtus

TAKING THEIR TIME

While Hot's secret may lie in its relationship with small stores, it has also persuaded the major retail chains that its own distribution operation has the clout to deliver—even if getting them on board can be "like turning a tanker around," as Hot managing director Martin Jennings puts it. Hot is now hopeful that some of its spotlight will shine on Canadian prospect Oh Susannah, as well as on a catholic catalog of soundtracks, jazz and other genres.

Another magic word on the independent scene this year is "perseverance," a virtue practiced to good effect by Echo. The Chrysalis Group label distributed by Pinnacle is reaping rewards this spring from its patience with rock band Feeder. The band's

Continued on page 84

Three 6 Mafia

CHARTS

Continued from page 62

7 **WHERE I WANNA BE**—*Domizzo Presents Shade Sheist Featuring Nate Dogg & Kurupt—Baby Ree/London-Sire*
8 **YOU ALL DAT**—*Boho Men With Imoni Coppola—S-Curve/Artemis*
9 **THE HARDEST PART OF BREAKING UP (IS GETTING BACK YOUR STUFF)**—*2Gether—TVT*
10 **ALL GOOD?**—*De La Soul Featuring Chaka Khan—Tommy Boy*
11 **WARRIORZ**—*M.O.P.—Loud*
12 **LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP**—*Mo Thugs Family—Mo Thugs/State Street/Koch*
13 **HEMPIN' AIN'T EASY**—*B-Legit—Sick Wid' It/In The Paint/Koch*
14 **RIDE WIT US OR COLLIDE WIT US**—*Outlawz—Outlaw/Bayside*
15 **INDUSTRY SHAKEDOWN**—*Bumpy Knuckles—KJAC/Landspeed*
16 **LET'S GET FREE**—*Dead Prez—Loud*
17 **FIRESTARR**—*Fredro Starr—Other Peoples Money/In The Paint/Koch*
18 **EBK4**—*Bratha Lynch Hung—Black Market*
19 **CITY OF SYRUP**—*Big Moe—Wreckshop*
20 **VENTILATION: DA LP**—*Phife Dawg—Groove Attack/Landspeed*
21 **THA STREETZ IZ A MUTHA**—*Kurupt—Antra/Artemis*
22 **ENEMY OF THE STATE**—*C-BO—West Coast Mafia/Warlock*
23 **THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE**—*Various Artists—Hypnotize Minds/Loud*
24 **FANTASTIC VOL. 2**—*Slum Village—Barak/GoodVibe/Atomic Pop*
25 **DAMIZZA PRESENTS...WHERE I WANNA BE**—*Various Artists—Baby Ree/London-Sire*
26 **THUG WALKIN'**—*Ying Yang Twins—ColliPark*
27 **DEAD MAN WALKIN**—*Snoop Dogg—D3/Death Row*
28 **MOST WANTED**—*Kane & Abel—Most Wanted Empire*
29 **BOOK 1**—*The Congregation—Bulletproof/Khaotic Generation/Hendu*
30 **TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1**—*Various Artists—Legit Ballin'*

Billboard Hot 100 Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **S-CURVE** *(2)*
2 **DREAMCATCHER** *(1)*
3 **RAWKUS** *(1)*
4 **COLLIPARK** *(1)*
5 **LOUD** *(1)*

Top R&B/Hip-Hop Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1**—*Three 6 Mafia—Hypnotize Minds/Loud*
2 **THE REUNION**—*Capone -N-Noreaga—Tommy Boy*
3 **FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE**—*Funkmaster Flex—Loud*
4 **H-N-I-C**—*Prodigy Of Mobb Deep—Infamous/Violator/Loud*
5 **GOTTA GET THE GROOVE BACK**—*Johnnie Taylor—Malaco*
6 **LOVE & BASKETBALL**—*Soundtrack—Overbrook/New Line*
7 **SNOOP DOGG PRESENTS THA EASTSIDAZ**—*Snoop Dogg & Tha Eastsidaz—Dogg House/TVT*
8 **ART OFFICIAL INTELLIGENCE: MOSAIC THUMP**—*De La Soul—Tommy Boy*
9 **OZ**—*Soundtrack—Avator*
10 **THE PIECE MAKER**—*Tony Touch—Tommy Boy*

Top R&B/Hip-Hop Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **HYPNOTIZE MINDS** *(2)*
2 **TOMMY BOY** *(4)*
3 **LOUD** *(4)*
4 **MALACO** *(2)*
5 **OVERBROOK** *(1)*

Continued on page 68

Remember the story of the tortoise and the hare...
Sometimes it's the quiet ones
that run right past you...
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Source: SOUNDSCAN #1 Independent Dist. Record Label
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CHARTS

Continued from page 66

6 DOGG HOUSE *(1)*
7 AVATAR *(1)*
8 IN THE PAINT *(4)*
T9 VIOLATOR *(1)*
T9 INFAMOUS *(1)*

Top R&B/Hip-Hop Labels

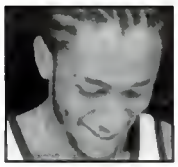
Pos. LABEL *(No. of Charted Titles)*

1 LOUD *(8)*
2 TOMMY BOY *(5)*
3 KOCH *(5)*
4 MALACO *(3)*
5 TVT *(4)*

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 OH NO—*Mos Def & Pharoahe Monch Featuring Note Dogg—Rawkus*
2 WHISTLE WHILE YOU TWURK—*Ying Yang Twins—CalliPark*
3 OO YOU—*Funkmaster Flex Featuring DMX—Laud*
4 SIPPIN' ON OA SYRUP—*Three 6 Mafia Featuring UGK—Hypnotize Minds/Loud*



Mos Def

5 WHERE I WANNA BE—*Damizzo Presents Shade Sheist Featuring Nate Dogg & Kurupt—Baby Ree/London-Sire*
6 BABY IF YOU'RE READY—*Snoop Dogg Presents Doggys Angels Featuring LaTaya—Doggy Style/TVT*
7 OOOH.—*De La Soul Featuring Redman—Tammy Bay*
8 ALL GOOD?—*De La Saul Featuring Choka Khon—Tommy Boy*
9 GOOOLIFE—*Funkmaster Flex Featuring Faith Evans—Loud*
10 I LIKE OEM GIRLZ—*Lil Jon & The East Side Bayz—BME*
11 GOT BEEF—*Snoop Dogg Presents Tho Eostsidaz Featuring Jayo Felony And Blaqthaven—Dogg Hause/TVT*
12 WHO RIOE WIT US—*Kurupt Featuring Daz—Antra/Artemis*
13 ANTE UP (ROBBING-HOOOZ THEORY)—*M.D.P.—Laud*
14 SHAKE IT LIKE A OOG—*Kane & Abel Featuring PNC And 5th Ward Weebie—Most Wanted Empire*
15 THE BLAST—*Talib Kweli & Hi-Tek Featuring Vinio Mojica—Rawkus*
16 I WONOER WHY? (HE'S THE GREATEST DJ)—*Tony Touch Featuring Keisha & Pam Df Total—Tammy Bay*
17 HOT GAL TOOAY (HAFFI GET OE GAL YAH)—*Seon Paul & Mr. Vegas—2 Hard/VP*
18 OOLLAZ, ORANK & OANK—*Mr. Short Khop Featuring Kokane—Heavyweight/TVT*
19 LOVING EACH OTHER 4 LIFE—*Methrone—ClaTawn*
20 BEHINO THE WALLS—*Kurupt Featuring Note Dogg—Avator*

Hot R&B/Hip-Hop Singles & Tracks imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 LOUO *(5)*
2 TOMMY BOY *(5)*
3 RAWKUS *(4)*
4 OVERBROOK *(1)*
5 COLLIPARK *(1)*
6 HYPNOTIZE MINOS *(1)*
7 OOGGY STYLE *(1)*
8 OOGG HOUSE *(2)*

Continued on page 70

SURVIVAL OF THE FITTEST

Continued from page 56

labels are over, Antonelli pnints nut. Lean-and-mean is the name of the game—and the labels you represent have got to be the right nnes.

Select-O-Hits' Phillips

Antonelli adds, "I can't imagine going in to a customer right now with 100 different labels in a release book that is thick with thnusands of releases. You can't do that. So the real secret is making sure that you have the right labels, and you have all 20 of them firing on all cylinders. If you're only gning to have 20, all 20 have to be working."

Maintaining a reasonable but steadily develnping pace in the marketplace is all-important, according to Andy Allen, president of Alternative Distribution Alliance (ADA) in New York.

Says Allen, "When you're distributing independent labels, it's not an exact science, but if you're growing intelligently, the pressure then becomes, 'Are you partnering with your labels? Are you partnering with people who are going to be establishing hit music?' And when I say hit, I mean 'hit' from an indie standpoint. A hit, in my mind, is anytime you're establishing a certain progress level with bands that you can then build on the next time around. In our view, a hit may be 30,000 one time, and then 300,000 the next time, and then you've got a shot at having a really big record at that point. We don't need to have million-selling or gold-selling records. Our view of progress is, 'Are you a little ahead of where you started out from with the first effort of that artist or DJ?' As long as you're showing growth, ynu can, in a loose way, chart that growth. Then, if you're minding your business, you can avoid some of the pitfalls that the other distributors have fallen into."

ON HARD TIMES

Putting records in the right

Continued on page 70

ryan adams artful dodger natacha atlas
badly drawn boy black label society
boy george buckwheat zydeco darude
deltron 3030 dog fashion disco
flogging molly fragma kristin hersh
napalm death nebula paul oakenfold
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pete tong tortoise paul van dyk
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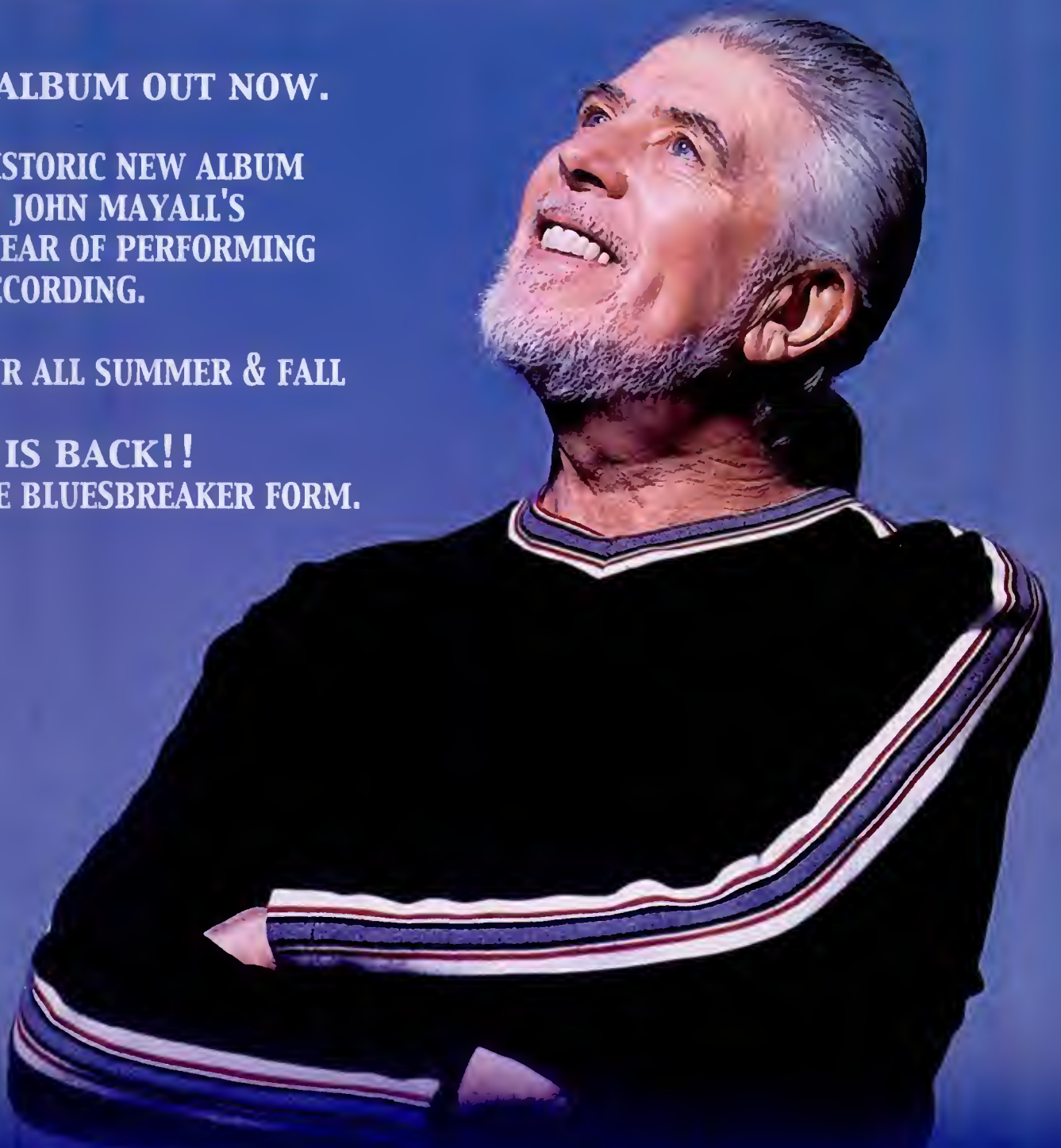
ALTERNATIVE DISTRIBUTION ALLIANCE

JOHN MAYALL AND FRIENDS
ALONG FOR THE RIDE



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EAGLE RECORDS
A DIVISION OF EAGLE ROCK ENTERTAINMENT PLC

DISTRIBUTED AND MARKETED BY RED red ink

CHARTS

Continued from page 68

9 ANTRA *(4)*
10 BME *(2)*

Ying Yang Twins

Hot Rap Singles

Pos. TITLE—*Artist—Imprint/Label*

1 **WHISTLE WHILE YOU TWURK**—*Ying Yang Twins—CalliPark*
2 **I LIKE DEM GIRLZ**—*Lil Jon & The East Side Boyz—BME*
3 **BABY IF YOU'RE READY**—*Snoop Dogg Presents Doggys Angels Featuring LaTaya—Doggy Style/TVT*
4 **BOUNCE**—*Miracle—Major Turnout/Sound Of Atlanta*
5 **SO FLOSSY**—*Midwest Mafia Featuring Phatty Banks—Buchanan*
6 **SHAKE IT LIKE A DOG**—*Kane & Abel Featuring PNC And 5th Ward Weebie—Most Wanted Empire*
7 **WHERE I WANNA BE**—*Damizza Presents Shade Sheist Featuring Nate Dogg & Kurupt—Baby Ree/Landon-Sire*
8 **CONNECT**—*DJ Hurricane With Xzibit, Big Gipp And Pharoahe Manch—TVT*
9 **BIG DOE**—*Suicide—Futurescope*
10 **DOLLAZ, DRANK & DANK**—*Mr. Short Khop Featuring Kokane—Heavyweight/TVT*
11 **FLAWLESS**—*Phife Dawg—Groove Attack/Landspeed*
12 **HOT GAL TODAY (HAFFI GET DE GAL YAH)**—*Sean Paul & Mr. Vegas—2 Hard/VP*
13 **OH NO**—*Mos Def & Pharoahe Manch Featuring Nate Dogg—Rawkus*
14 **WHOA! LIL' MAMA...**—*X-Con—First String/Ground Level*
15 **R.N.S.**—*Freddie Foxxx Bumpy Knuckles—KJAC/Landspeed*
16 **UHHNNHH**—*The Bad Seed—J Grand/Rawkus*
17 **BALL BALL**—*Murda-1, Nittie, Lil Gangsta, Short, Heran, V.S.—Lay It Down*
18 **GET BUCK**—*Javishes—Banafide/Ground Level*
19 **THE WOOD**—*Papa Seville—New Millennium/KMJ*
20 **ME WITHOUT A RHYME**—*Big Gank Featuring DJ Swamp—Fade Entertainment/.447*

Hot Rap Singles Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **COLLIPARK** *(1)*
2 **BME** *(1)*
3 **RAWKUS** *(8)*
4 **DOGGY STYLE** *(1)*
5 **MAJOR TURNOUT** *(1)*
6 **BUCHANAN** *(1)*
7 **MOST WANTED EMPIRE** *(1)*
8 **TOMMY BOY** *(3)*
9 **TVT** *(1)*
10 **SUCCESS** *(1)*

Hot Dance Maxi-Singles

Pos. TITLE—*Artist—Imprint/Label*

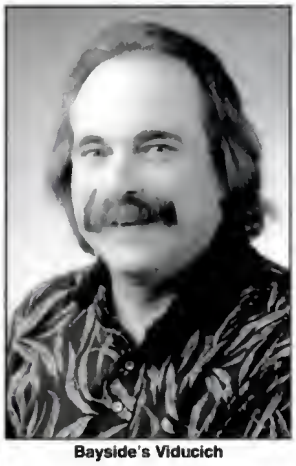
1 **KERNKRAFT 400**—*Zombie Nation—Radikal*
2 **THE HAMPSTEROANCE SONG**—*Hamptan The Hampster—Koch*
3 **TOCA'S MIRACLE**—*Fragma—Groovilicious/Strictly Rhythm*
4 **I DO BOTH JAY & JANE**—*La Rissa—Badd Kat/Aureus/Warlock*
5 **WHO LET THE DOGS OUT**—*Bahama Mama's—Truly Hype*
6 **ABOVE THE CLOUDS**—*Amber—Tommy Boy*
7 **SUN IS SHINING**—*Bob Marley Vs. Funkstar De Luxe—Edel America*
8 **ALL GOOD?**—*De La Soul Featuring Chaka Khan—Tommy Boy*
9 **IT'S A FINE DAY**—*Miss Jane—Rampage*

Continued on page 72

SURVIVAL OF THE FITTEST

Continued from page 68

place shouldn't be overlooked, says Glenn Dicker, a partner at Redeye Distribution in Graham, N.C., "For us, a lot of it is trying to be really careful about where we send product and making sure that we send it to the right stores. If you do that right and you market it right, hopefully it'll sell."



Bayside's Viducich

Dicker also says that managing the labels' expectations is essential. "We have to make sure that the vendors we're working with are understanding the climate that's there," he says. "That's part of the big challenge, as well. We have to make sure that they understand how difficult it is out there and how unlikely at times it is that you're going to get paid on time. People think it's going to be by the book. Granted, a lot of the vendors we're dealing with are new to this business and haven't had the experience, so it's a new thing for them."

Echoing Dicker's point, Michael Rosenberg, president of Koch International in Port Washington, N.Y., says that realism is going to be key during what he predicts will be a trying period on the indie side of the business.

"This is going to be a very, very difficult year for retail," says Rosenberg. "Every retailer is saying they're going to be under increasing pressure in terms of their margins, increasing their turns. And when it's a difficult year for retail, it's a difficult year for independent distribution. The elimination of [minimum advertised pricing] is already hurting record-specialty retailers. We already know that certain large accounts are suffering, and we've heard from [other accounts] that they expect this year to be really difficult. If they depend on those accounts for their survival, then the smallest independent distributors are going to have a very rough time." ■

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- Fantasy Label Group
- Grateful Dead Records (International Distribution Only)
- Laserlight/Delta Music
- Mordam Records
- N.A.I.L. Distribution
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- Platinum Disc
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- Space Baby
- Sugar Hill
- Suicidal Tendencies
- Sundazed Music
- Sybersound
- Symbiotic Label Group
- Tantrum Records/Dance Music Authority
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- Universal Special Markets
- Vanguard Records
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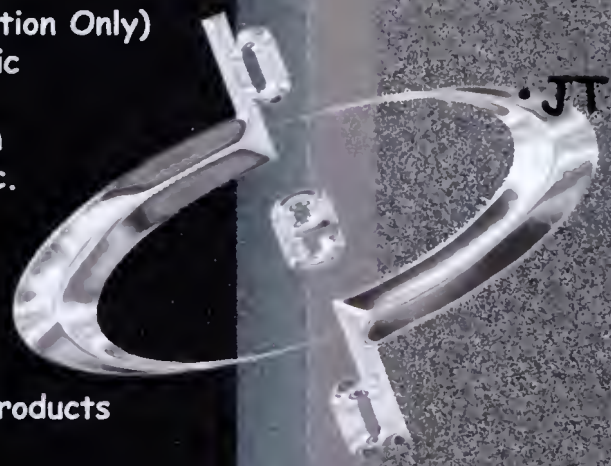

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www.BaysideUrban.com

CHARTS

Continued from page 70

10 SSST...(LISTEN)—*Janah—Nervous*
11 I SEE STARS—*Robin Fox—Streetbeat*
12 SANDSTORM—*Darude—Groovilicious/Strictly Rhythm*
13 DON'T STOP—*ATB—Radikal*
14 THE LAUNCH/YOU GOT MY LOVE—*DJ Jean—Groovilicious/Strictly Rhythm*
15 SPENTE LE STELLE—*Opera Trance Featuring Emma Shapplin—Radikal*
16 TELL ME WHY (THE RIDDLE)—*Paul Van Dyk Featuring St. Etienne—Mute*
17 GRADUATION (FRIENDS FOREVER)—*Class 2000—Pure/Waako*
18 WHEN I GET CLOSE TO YOU—*Jocelyn Enriquez—Tommy Boy*
19 WE ARE ALIVE—*Paul Van Dyk—Mute*
20 9PM (TILL I COME)—*ATB—Radikal*

Hot Dance Maxi-Singles Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 RADIKAL *(7)*
2 GROOVILICIOUS *(10)*
3 TOMMY BOY *(6)*
4 KOCH *(1)*
5 NERVOUS *(10)*
6 TRULY HYPE *(1)*
7 EDEL AMERICA *(3)*
8 STREETBEAT *(3)*
9 MUTE *(2)*
10 TOMMY BOY SILVER LABEL *(10)*

Hot Latin Tracks

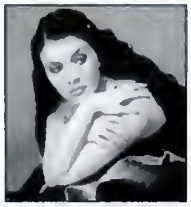
Pos. TITLE—*Artist—Imprint/Label*

1 SECRETO DE AMOR—*Joan Sebastian—Musart/Balboa*
2 YO SE QUE TE ACORDARAS—*Banda El Recodo—Fonovisa*
3 TE HICE MAL—*Los Temerarios—Fonovisa*
4 Y SIGUES SIENDO TU—*Rogelio Martinez—Discos Cisne*
5 EN CADA GOTA DE MI SANGRE—*Conjunto Primavera—Fonovisa*
6 MORIR DE AMOR—*Conjunto Primavera—Fonovisa*
7 DE PAISANO A PAISANO—*Los Tigres Del Norte—Fonovisa*
8 UN SUENO—*Los Angeles De Charlie—Fonovisa*
9 QUE SEPAN TODOS—*Pepe Aguilar—Musart/Balboa*
10 OIME, OIME, DIME—*Conjunto Primavera—Fonovisa*

Hot Latin Tracks Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 FONOVISA *(30)*
2 MUSART *(8)*
3 DISCOS CISNE *(2)*
4 FREDDIE *(1)*
5 PLATINO *(1)*



Jane Monheit

Billboard Latin 50 Albums

Pos. TITLE—*Artist—Imprint/Label*

1 DE PAISANO A PAISANO—*Los Tigres Del Norte—Fonovisa*
2 SECRETO DE AMOR—*Joan Sebastian—Musart/Balboa/Caiman*
3 EN LA MADRUGADA SE FUE—*Los Temerarios—Fonovisa*
4 TROZOS DE MI ALMA—*Marco Antonio Solis—Fonovisa*
5 THE BEST HITS—*Enrique Iglesias—Fonovisa*
6 MORIR DE AMOR—*Conjunto Primavera—G.M.P./Fonovisa*
7 LO MEJOR DE MI VIDA—*Banda El Recodo—Fonovisa*
8 UN SUENO—*Los Angeles De Charlie—Fonovisa*
9 EN VIVO—*Marco Antonio Solis—Fonovisa*
10 EN QUE TRABAJA EL MUCHACHO—*Los Huracanes Del Norte—Fonovisa*

Billboard Latin 50 Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 FONOVISA *(30)*
2 MUSART *(3)*
3 G.M.P. *(1)*
4 FREDDIE *(3)*
5 BALBOA *(1)*

Top Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 NEVER NEVER LAND—*Jane Monheit—N-Coded/Warlock*
2 STEPPING OUT—*Diana Krall—Justin Time*
3 BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ—*Various Artists—NARM*
4 JAZZ FOR WHEN YOU'RE ALONE—*Various Artists—32 Jazz/Ryko Palm*
5 JAZZ FOR A LAZY DAY—*Various Artists—32 Jazz/Ryko Palm*
6 JAZZ FOR THE QUIET TIMES—*Various Artists—32 Jazz/Ryko Palm*
7 EVERYBODY'S TALKIN' 'BOUT MISS THING!—*Lavay Smith & Her Red Hot Skillet Lickers—Fat Note*
8 JAZZ FOR THE OPEN ROAD—*Various Artists—32 Jazz/Ryko Palm*
9 BRAZIL—*Rosemary Clooney With John Pizzarelli—Concord Jazz/Concord*
10 SOULCALL—*Nnenna Freelon—Concord Jazz/Concord*

Top Jazz Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 32 JAZZ *(6)*
2 N-CODED *(1)*
3 JUSTIN TIME *(1)*
4 NARM *(1)*
5 CONCORD JAZZ *(4)*

Top Contemporary Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 LIFE IN THE TROPICS—*The Rippingtons Featuring Russ Freeman—Peak/Concord*
2 WON'T YOU LET ME LOVE YOU—*Walter Beasley—Shanachie*
3 UNDERCOVER—*Paul Taylor—Peak/N-Coded/Warlock*

Continued on page 74

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Indies

CHARTS
Continued from page 72

4 **ALL MY LIFE**—*Maysa—Rice/N-Coded/Warlock*
5 **WHISPER FROM THE MIRROR**—*Keiko Matsui—Countdown/ULG*
6 **KKSF 103.7 SMOOTH JAZZ — VOLUME 11 SAMPLER FOR AIDS RELIEF**—*Various Artists—KKSF/Ryko Palm*
7 **THE URBAN GROOVES — ALBUM II**—*Down To The Bone—Internal Bass*
8 **THE SOURCE**—*Jonathan Butler—N-Coded/Warlock*
9 **WNUA — SMOOTH JAZZ SAMPLER 13**—*Various Artists—WNUA/Ryko Palm*
10 **WJJZ 106.1 — SMOOTH JAZZ VOLUME SEVEN**—*Various Artists—Rykodisc/Ryko Palm*

Top Contemporary Jazz Imprints

Pos. IMPRINT *(No. of Charted Titles)*

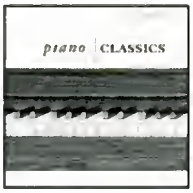
1 **PEAK** *(2)*
2 **SHANACHIE** *(7)*
3 **N-CODEO** *(4)*
4 **COUNTDOWN** *(1)*
5 **KKSF** *(2)*

Billboard Classical 50 Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **PIANO CLASSICS**—*Various Artists—St. Clair*
2 **BEST OF BEETHOVEN: VOL. 1**—*Various Artists—St. Clair*
3 **GUITAR CLASSICS**—*Various Artists—St. Clair*
4 **BEST OF MOZART: VOL. 1**—*Various Artists—St. Clair*
5 **RELAXING CLASSICS**—*Various Artists—St. Clair*
6 **TRANQUIL CLASSICS**—*Various Artists—St. Clair*
7 **BABY'S FIRST CLASSICS**—*Various Artists—St. Clair*
8 **ROMANTIC CLASSICS**—*Various Artists—St. Clair*
9 **CANDELIGHT CLASSICS**—*Various Artists—St. Clair*
10 **BEST OF BACH: VOL. 1**—*Various Artists—St. Clair*
11 **MIDNIGHT CLASSICS**—*Various Artists—St. Clair*
12 **GENTLE CLASSICS**—*Various Artists—St. Clair*
13 **POWER CLASSICS**—*Various Artists—St. Clair*
14 **LOVERS' CLASSICS**—*Various Artists—St. Clair*
15 **RAINY DAY CLASSICS**—*Various Artists—St. Clair*
16 **EVENING CLASSICS**—*Various Artists—St. Clair*
17 **UPLIFTING CLASSICS**—*Various Artists—St. Clair*
18 **MERRY CHRISTMAS**—*Andre Rieu—Rampage*

Russ Freeman



19 **SPIRITUAL CLASSICS**—*Various Artists—St. Clair*
20 **MORMON TABERNACLE CHRISTMAS**—*The Mormon Tabernacle Choir—Telarc*

Billboard Classical 50 Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **ST. CLAIR** *(31)*
2 **DIRECT SOURCE SPECIAL PRODUCTS** *(13)*
3 **TELARC** *(5)*
4 **RAMPAGE** *(1)*
5 **LASERLIGHT** *(3)*
6 **MADACY** *(3)*
7 **PLATINUM** *(2)*
8 **TIM JANIS ENSEMBLE** *(1)*
9 **SILVA AMERICA** *(1)*
10 **ASTOR PLACE** *(1)*

Top New Age Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **FRESH AIRE 8**—*Mannheim Steamroller—American Gramaphone*
2 **ALL MY LOVE**—*Esteban—Daystar*
3 **PURE HYMNS**—*The John Tesh Project—Faith MD/Garden City*
4 **WATER'S EDGE**—*Tim Janis—Tim Janis Ensemble*
5 **PURE MOVIES 2**—*The John Tesh Project—Garden City*
6 **HEART OF GOLD**—*Esteban—Daystar*
7 **RIVER OF STARS**—*2002—Real Music*
8 **AT HOME WITH ESTEBAN**—*Esteban—Daystar*
9 **25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER**—*Mannheim Steamroller—American Gramaphone*
10 **DECEMBER MORNING**—*Tim Janis—Tim Janis Ensemble*

Top New Age Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **DAYSTAR** *(3)*
2 **AMERICAN GRAMAPHONE** *(2)*
3 **REAL MUSIC** *(7)*
4 **TIM JANIS ENSEMBLE** *(3)*
5 **GARDEN CITY** *(2)*

Top World Music Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **WHO LET THE DOGS OUT**—*Baha Men—S-Curve/Artemis*
2 **TANTO TEMPO**—*Bebel Gilberto—Ziriguiboom/Six Degrees*
3 **THE IRISH TENORS: LIVE IN BELFAST**—*Anthony Kearns/Ronan Tynan/Finbar Wright—MasterTone/Point*
4 **THE IRISH TENORS**—*John McDermott/Anthony Kearns/Ronan Tynan—MasterTone/Point*
5 **THE IRISH TENORS: ELLIS ISLAND**—*Anthony Kearns/Ronan Tynan/Finbar Wright—Music Matters*
6 **ISLAND ROOTS**—*Various Artists—Quiet Storm*
7 **HONEY BABY**—*Three Plus—Poi Pounder*
8 **ISLAND FEELING**—*Ten Feet—Mass Appeal*

Continued on page 76

Knowledge is not Wisdom

Wisdom is not Truth

Truth is not Beauty

Beauty is not Love

Love is not Music

Music is the Best

– Frank Zappa

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OUTSIDE INSIDE

The String Cheese Incident Summer Tour 2001

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6/29	Taos Solar Music Festival Taos, NM
6/30-7/1	Red Rocks Amphitheater Morrison, CO
7/3-4	Headwall at Mt Werner Steamboat, CO
7/6	Sandstone Amph. Bonner Springs, KS
7/7	Riverport Amphitheater St Louis, MO
7/9-10	Westfair Amphitheater Council Bluffs, IA
7/12-13	River's Edge Park Somerset, WI
7/14	Alpine Valley East Troy, WI
7/15	Verizon Deer Creek Noblesville, IN
7/17-18	Rockingham Field Rockingham, NC
7/19	Wolf Trap Vienna, VA
7/20	Central Park Summer Stage New York, NY
7/21	Finger Lakes PAC Canandaigua, NY
7/22	Fleet Boston Pavilion Boston, MA
7/27-28	Alladin Theater Las Vegas, NV
7/30	Summer Pops at the Pier San Diego, CA
8/1	The Greek Theater Los Angeles, CA
8/2	SB County Bowl Santa Barbara, CA
8/3-4	The Greek Theater Berkeley, CA
8/7-8	Mt Shasta Ski & Board Park Mt Shasta, CA
8/10-12	Horning's Hideout North Plains, OR

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Indies

CHARTS
Continued from page 74

9 **MELELANA**—*Keoli'i Reichel—Puna Hele*
10 **BARRAGE**—*Barrage—Suite 102 Music/Madacy*

Top World Music Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **S-CURVE** *(1)*
2 **MASTERTONE** *(2)*
3 **ZIRIGUIBOOM** *(1)*
4 **MUSIC MATTERS** *(1)*
5 **QUIET STORM** *(1)*

Top Reggae Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **REGGAE GOLD 2000**—*Various Artists—VP*
2 **STAGE ONE**—*Sean Paul—2 Hard/VP*
3 **UNCHAINED SPIRIT**—*Buju Banton—Anti/Penthouse/Epitaph*
4 **MORE FIRE**—*Copleton—David Hause/VP*
5 **1999 BIGGEST RAGGA DANCE-HALL ANTHEMS**—*Various Artists—Greensleeves*
6 **STRICTLY THE BEST 26**—*Various Artists—VP*
7 **DANCEHALL XPLOSION 2000**—*Various Artists—JamDown*
8 **STRICTLY THE BEST 25**—*Various Artists—VP*
9 **REGGAE GOLD 1999**—*Various Artists—VP*
10 **WORDS OF TRUTH**—*Sizzla—VP*

Top Reggae Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **VP** *(12)*
2 **2 HARD** *(1)*
3 **GREENSLEEVES** *(5)*
4 **JAMDOWN** *(4)*
5 **DAVID HOUSE** *(1)*

Top Country Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **SHE RIDES WILD HORSES**—*Kenny Rogers—Dreamcatcher*
2 **TRANSCENDENTAL BLUES**—*Steve Earle—E-Squared/Artemis*
3 **CLASSIC COUNTRY LATE '60S**—*Various Artists—Time Life*
4 **CLASSIC COUNTRY EARLY '70S**—*Various Artists—Time Life*
5 **CLASSIC COUNTRY 1970–1974**—*Various Artists—Time Life*
6 **THERE YOU GO AGAIN**—*Kenny Rogers—Dreamcatcher*
7 **IF I COULD ONLY FLY**—*Merle Haggard—Anti/Epitaph*

Kathie Lee Gifford

8 **THE ELVIS PRESLEY COLLECTION — COUNTRY**—*Elvis Presley—RCA/Time Life*
9 **LITTLE SPARROW**—*Dolly Parton—Sugar Hill*
10 **NICKEL CREEK**—*Nickel Creek—Sugar Hill*
11 **STILL COUNTRY**—*Loretta Lynn—Audium*
12 **BIG MON: THE SONGS OF BILL MONROE**—*Ricky Skaggs & Friends—Skaggs Family*
13 **THE GRASS IS BLUE**—*Dolly Parton—Sugar Hill*
14 **THE HOUSTON KID**—*Rodney Crowell—Sugar Hill*
15 **NOTHING PERSONAL**—*Delbert McClinton—New West*

Top Country Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **DREAMCATCHER** *(2)*
2 **TIME LIFE** *(3)*
3 **SUGAR HILL** *(4)*
4 **E-SQUARED** *(1)*
5 **ANTI** *(1)*

Top Contemporary Christian Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **BORN FOR YOU**—*Kathie Lee Gifford—On The Lamb/Valley/Diamante*
2 **I WILL SING**—*Don Moen—Hosanna!/Integrity/Word*
3 **MARVELOUS THINGS**—*Mark Condon—Hosanna!/Integrity/Word*
4 **NEVER GONNA STOP**—*Tommy Walker—Hosanna!/Integrity/Word*
5 **TOP 25 PRAISE SONGS**—*Various Artists—Maranatha!/Corinthian/Pamplin*
6 **LION OF JUDAH**—*Paul Wilbur—Hosanna!/Integrity*
7 **ROARING LAMBS**—*Various Artists—Squint/Word*
8 **FOR THIS CAUSE**—*Various Artists—Hillsong Australia/Integrity/Word*
9 **BEST OF 2000 — GOVE AWARD NOMINEES & WINNERS**—*Various Artists—Pamplin*
10 **YOUR KINGDOM COME**—*Craig Smith—Hosanna!/Integrity/Word*

Top Contemporary Christian Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **HOSANNA!** *(6)*
2 **INTEGRITY** *(9)*
3 **PAMPLIN** *(4)*
4 **SQUINT** *(1)*
T5 **ON THE LAMB** *(1)*
T5 **VALLEY** *(1)*

Top Gospel Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **BATTLEFIELD**—*Norman Hutchins—JDI*
2 **SING IT ON SUNDAY MORNING!**—*Chester D.T. Baldwin & Music Ministry Moss—JDI*
3 **GOOD TIME**—*Lee Williams And The Spiritual QC's—MCG*
4 **LIVE & ALIVE**—*Keith "Wonderboy" Johnson & The Spiritual Voices—World Wide Gospel*
5 **CELEBRATE THE HERITAGE OF GOSPEL 2**—*Various Artists—Malaco*
6 **SHOW UP & SHOW OUT**—*Dottie Peoples—Atlanta Int'l*
7 **WHEREVER I GO**—*Luther Barnes & The Sunset Jubilaires—AIR Gospel/Atlanta Int'l*
8 **OLE RICKETY BRIDGE**—*Dorothy Norwood With Miami Moss Choir—Malaco*

Continued on page 78

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CHARTS

Continued from page 76

9 **BRENT JONES AND T.P. MOBB**—*Brent Jones And T.P. Mobb—Haly Roller/MCG*
10 **CELEBRATE THE HERITAGE OF GOSPEL**—*Various Artists—Malaco*

Top Gospel Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **JDI** *(2)*
2 **MALACO** *(4)*
3 **ATLANTA INT'L** *(2)*
4 **WORLD WIDE GOSPEL** *(2)*
5 **MCG** *(1)*

Top Pop Catalog Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **CHRONICLE THE 20 GREATEST HITS**—*Creedence Clearwater Revival—Fantasy*
2 **A CHARLIE BROWN CHRISTMAS**—*Vince Guaraldi—Fantasy*
3 **CHRISTMAS LIVE**—*Mannheim Steamroller—American Gramophone*
4 **THE MOST WONDERFUL TIME OF THE YEAR**—*Various Artists—Laserlight*
5 **A FRESH AIRE CHRISTMAS**—*Mannheim Steamroller—American Gramophone*
6 **CHRISTMAS**—*Mannheim Steamroller—American Gramophone*
7 **CHRISTMAS IN THE AIRE**—*Mannheim Steamroller—American Gramophone*
8 **THE BEST OF JOHN DENVER**—*John Denver—Madacy*
9 **THE IRISH TENORS: HOME FOR CHRISTMAS**—*John McDermott/Anthony Kearns/Ronan Tynan—MasterTone/Point*
10 **BODY + SOUL: LOVE SERENADE**—*Various Artists—Time Life*
11 **WITH LOVE**—*Kenny Rogers—OnQ/Madacy*
12 **WHAT CHILD IS THIS?**—*Estebon—Daystar*
13 **PASSION**—*Esteban—Daystar*
14 **FLAMENCO Y ROSAS**—*Esteban—Daystar*
15 **SONGS 4 LIFE — FEEL THE POWER!**—*Various Artists—Time Life*
16 **SONGS 4 LIFE — RENEW YOUR HEART!**—*Various Artists—Time Life/Madacy*
17 **SONGS 4 LIFE — LIFT YOUR SPIRIT!**—*Various Artists—Time Life/Madacy*
18 **SONGS 4 LIFE — EMBRACE HIS GRACE!**—*Various Artists—Time Life/Madacy*
19 **VEGGIE TUNES**—*Various Artists—Big Idea/Word/Lyrick Studios*
20 **ENTER THE HEART**—*Estebon—Daystar*

Top Pop Catalog Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **AMERICAN GRAMAPHONE** *(4)*
2 **FANTASY** *(2)*
3 **LASERLIGHT** *(1)*
4 **MADACY** *(1)*
5 **DAYSTAR** *(4)*
6 **TIME LIFE** *(5)*
7 **MASTERTONE** *(1)*
8 **ONQ** *(1)*
9 **BLIX STREET** *(1)*
10 **TRIAGE** *(1)*

Top Pop Catalog Labels

Pos. LABEL *(No. of Charted Titles)*

1 **AMERICAN GRAMAPHONE** *(4)*
2 **FANTASY** *(2)*
3 **MADACY** *(7)*
4 **LASERLIGHT** *(1)*
5 **DAYSTAR** *(4)*

Top Blues Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **GOTTA GET THE GROOVE BACK**—*Johnnie Taylor—Malaco*
2 **CROSSING MUDDY WATERS**—*John Hiatt—Vanguard*
3 **CIRCLE**—*Indigenous—Pachyderm*
4 **MATERIAL THINGS**—*Mel Waiters—Waldoxy/Malaco*
5 **IN SESSION**—*Albert King With Stevie Ray Vaughan—Stax/Fontasy*
6 **WISH I WAS IN HEAVEN SITTING DOWN**—*R.L. Burnside—Fat Possum*
7 **NOTHING PERSONAL**—*Delbert McClinton—New West*
8 **WICKED**—*Shemekia Copeland—Alligator*
9 **ROYAL BLUE**—*Koko Taylor—Alligator*
10 **LIVE AT THE FILLMORE**—*Tommy Castro—Blind Pig*

Johnnie Taylor

Top Blues Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **MALACO** *(1)*
2 **VANGUARD** *(1)*
3 **PACHYDERM** *(1)*
4 **WALDOXY** *(1)*
5 **STAX** *(1)*

Top Kid Audio Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **VEGGIE TUNES**—*Veggie Tunes—Big Idea/Word/Lyrick Studios*
2 **KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS**—*Wonder Kids—Wonder Workshop/Madacy*
3 **VEGGIE TUNES 2**—*Veggie Tunes—Big Idea/Word/Lyrick Studios*
4 **QUEEN, A KING, AND A VERY BLUE...**—*Veggie Tunes—Big Idea/Word/Lyrick Studios*
5 **I LOVE TO SING WITH BARNEY**—*Barney—Barney Music/Lyrick Studios*
6 **MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR**—*The Countdown Kids—Madacy*
7 **TODDLERS SING 'N LEARN**—*Wonder Kids—Wonder Workshop/Madacy*
8 **MOMMY AND ME: OLD MACDONALD HAD A FARM**—*The Countdown Kids—Madacy*
9 **KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED**—*Various Artists—Wonder Workshop/Madacy*
10 **2.B.A. MASTER — MUSIC FROM THE TV SERIES**—*Pokemon—Koch*

Top Kid Audio Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **BIG IDEA** *(4)*
2 **WORD** *(3)*
3 **WONDER WORKSHOP** *(4)*
4 **BARNEY MUSIC** *(2)*
5 **MADACY** *(3)*

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RETAIL

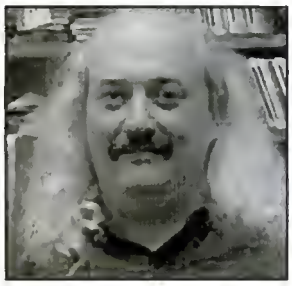
Continued from page 58

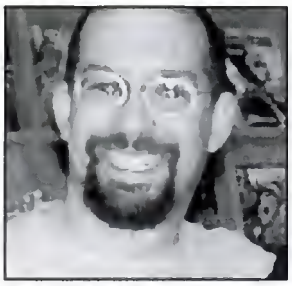
customer's expectations as to what a CD should cost. To stay competitive and maintain customer traffic, independent stores have been forced to lower prices on frontline titles, which has spurned the search for items with higher margins.

"[These days] you need customers to buy a CD, a DVD, a magazine, a comic book and a toy. If I was relying solely on CDs, I'd have been out of business years ago."

***Eric Levin*, Criminal Records**

Don Van Cleave, president of the Coalition of Independent Music Stores (CIMS) and owner of the Magic Platter in Birmingham, Ala., agrees, adding that music has





From left: Twist & Shout's Epstein, Djangos' Furst, Criminal's Levin, Record Exchange's Rosenberg and CIMS' Van Cleave

"The indie will eventually have to devote less square footage to music," says Rosenberg. "That's what's really disgusting about this. You'll see a lot more people carrying shoes and clothing and candy and breath mints. Hell, they can make a profit on that stuff. I'm in luck because I've got used CDs to sell. I'm just doing new product as a nice thing for my customers."

become less and less the topic of conversation among the retail owners in CIMS.

"We're talking about clothing and McFarlane dolls a lot more than we're talking about how we're going to break bands," says Van Cleave. "You've got 50-plus points in a McFarlane doll, and we're lucky to make 15 points on a Dave Matthews record, so you've got to focus on higher-margin items and really expand your inventory."

Many independent retailers, however, fear that the real battle is yet to come. "I don't want to sound arrogant, but, for over 15 years, I have figured out how to deal with any brick-and-mortar competition," says Epstein. "I'm more concerned about what the labels are going to do in terms of subscription services."

INDIES STILL OFFER MORE

An enlarged inventory, therefore, isn't just a way to combat consolidation; it's a way to take on the Internet. "We simply may not have software to sell them anymore," says Epstein. "Any retailer has to be thinking ahead and questioning what form music will take in the next few years."

Portland, Ore.–based Djangos.com believes it has the answer and has fitted its 20 stores with broadband connections that give customers access to its company-wide new and used inventory, as well as featuring ATM-like MP3 tellers in its store. "We've been wired for more than a year, and we're able to plug and play almost anything coming out today," says Djangos.com president Steve Furst. "Part of the strength of the independent is the ability to move on a dime."

These moves may ultimately mean that music specialty stores will carry less music, but even with an expanded inventory, independents will still focus on items that slip through the links of the major chains.

"We're also a comic shop, a magazine store and a DVD store," says Levin. "Best Buy may have tons of DVDs, but they don't have half of what I have. Really, those stores are awful. Do real music fans even shop there?" ■

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OFFERING UP ONLINE

Continued from page 58

Lewis Prince, owner of Vintage Vinyl in St. Louis, says he didn't realize just how effective such online promotions were with his customers until he posted the wrong start-time for a recent in-store event on the site. A large number of customers missed the appearance because they showed up at the incorrect time listed on Vintagevinyl.com.

Prince says his site helps reinforce a bond between his store and his customers and, more importantly, helps the store hold the customers' business even if they move away. "I would say a huge percentage of our online business is not so much creating new business or new customers, but retaining old customers who have passed through here," he says.

"We have raised many children in St. Louis to shop at a full-service record store, and then they go to college in Little Rock, or wherever, and freak out. Those people just E-mail me and say, 'Can you find me this?'"

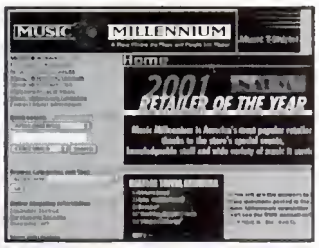
That's not to say operating online is easy either from a brand-building perspective or when it comes to making Internet operations profitable. In fact, many indie stores are grappling with the high-cost/low-return reality of online selling.

REALIZING THE COST

Christian Anthony, co-founder of Insound.com—a Web-based specialist in independent music and culture that is trying to establish the indie-store concept online and arguably competes with the online operations of some specialty stores—notes that, while the Internet offers certain distribution and inventory efficiencies, it doesn't necessarily mean that business is run at a lower cost.

> **"I would say a huge percentage of our online business is not so much creating new business or new customers, but retaining old customers who have passed through here."**
>
> ***Lewis Prince*, Vintage Vinyl**

"As time passes, people are realizing the cost of building something viable online. Whereas one or two years ago, it was something that was seen as easy," he says. "I think a lot of lessons have been learned and people are gun shy." Anthony also says most indies trying to start an online business face a lack of resources and time.



Andy Allen, president of Alternative Distribution Alliance (ADA), an indie label distributor, says that labels and distributors need to do a better job of feeding the indie stores with materials and information that can help the retailer create a dynamic online site, rather than just a line-listing of titles.

"It's a tremendous burden for those guys from an Internet infrastructure basis to set up and maintain—maintain being the key word—the hundreds of releases coming out every week and to make the site exciting," Allen says. "There's a substantial investment that many indie stores underestimate just from the standpoint of pure maintenance."

What's more, Insound's Anthony notes that success online requires a scalable brand—something sorely lacking for most indie shops. "One of the challenges the mom-and-pops have from a brand standpoint is that they are highly localized," Anthony says. "Unless they are going to really put some marketing behind [their online store], I think it's a real challenge for a store in New York or San Francisco, or wherever, to market and develop a brand outside its geographic boundaries."

BUILDING A COMMUNITY

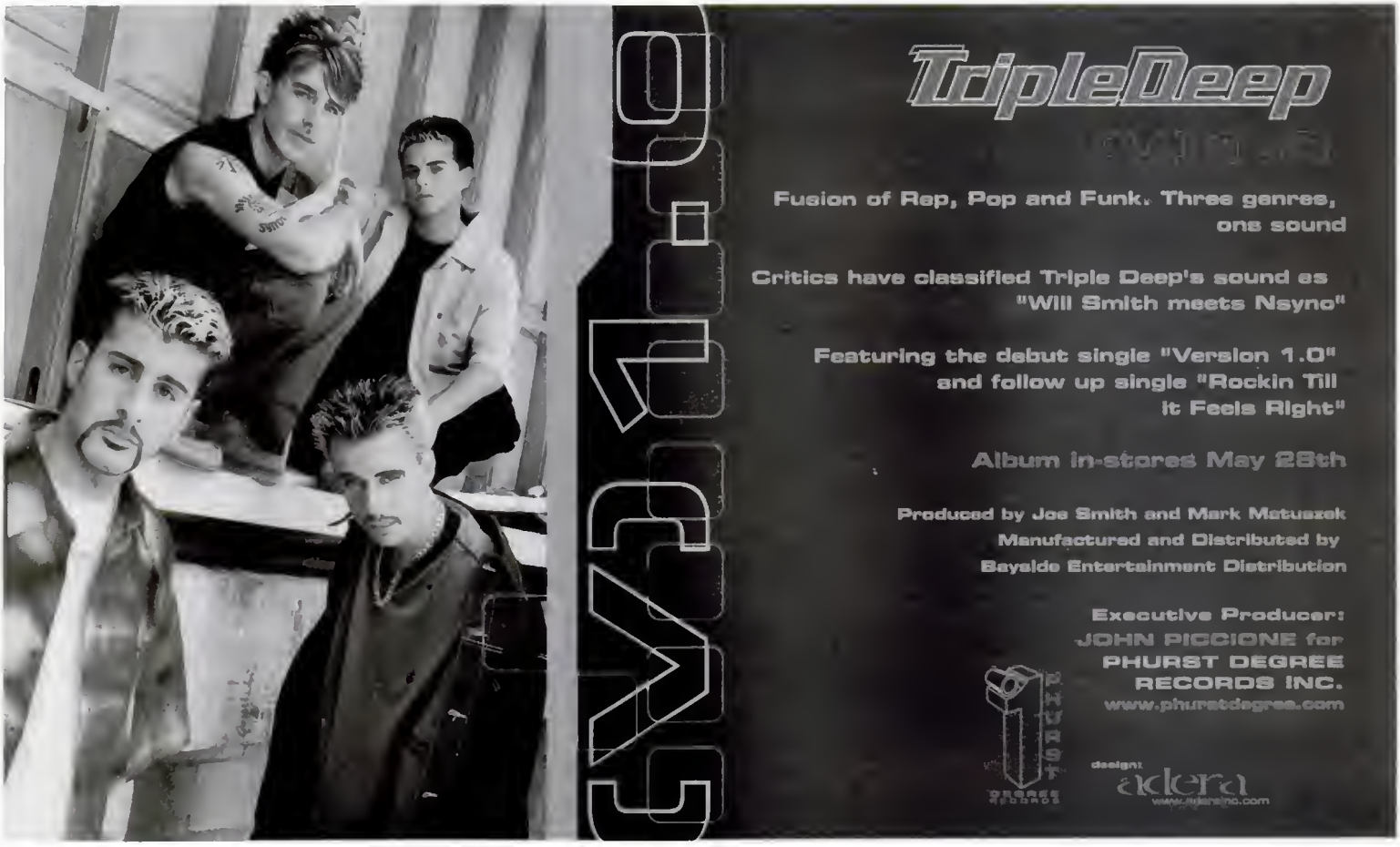
That's not to say the online arena is lost to indie stores. Label and distribution executives associated with the independent music community say that the Internet, and music sold through the Web arms of indie shops, is vital to promoting indie music.

Christoph Rücker, co-founder of E-Magine Entertainment, an indie label whose artists include Glenn Danzig, says indie store sales—online and offline combined—range anywhere from 10% to 50% of the sales from its acts, depending upon the artist. Online sales from indie sites are a small but increasingly important point of sales, he adds.

"On the retail side, it's impossible to get your record carried unless you buy space and have a huge marketing story to tell," Rücker says. "So, on a realistic level, I think the Internet is a great way to get the product out there and get it to the fans—especially fans who might have trouble getting the record at one of the big chains."

ADA's Allen says the biggest opportunities online may yet prove to be in the most highly specialized stores—ones oriented in such genres as metal, dance or alt-country.

"Stores where you can build a little community around a certain type of music are going to have the sites that are the most productive," he says. "Because they can afford to take the extra time and show depth in one area, as opposed to trying to duplicate what Amazon.com and CDnow are doing in terms of putting up everything." ■



Gold Circle
RECORDS

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IN THE U.K.

Continued from page 66

third album, *Echo Park*, was set for an April 23 U.K. release following its biggest singles success so far with "Buck Rogers," a No. 5 hit in January.

"We've been with Feeder for seven years," says Chrysalis Group CEO Steve Lewis. "Their success is not based on a quickfire formula, it has deep and broad roots. I'll be bitterly disappointed if this album is not gold [100,000 units in the U.K.], and it could be platinum-plus [300,000]."

Lewis, also optimistic about new material from Utah Saints and Big Yoga Muffin, plus Jimmy Nail, Deacon Blue and Bill Wyman's Rhythm Kings at sister label Papillon, believes the major sector's recent merger distractions have been no bad thing for independents.

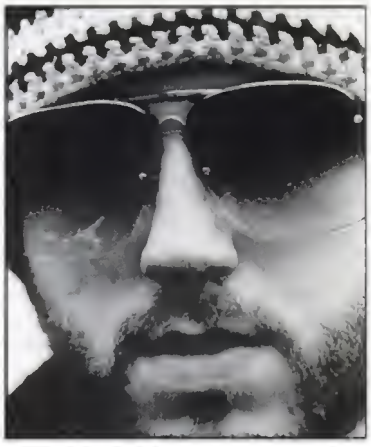
"When you get this kind of consolidation, it always provokes a reaction—people are always interested in what the alternatives might be," says Lewis. "I don't really want to compete with the majors at what they do. What we do is bespoke as opposed to off-the-peg."

"The problem for the majors," says Mushroom managing director Korda Marshal, "is that the cost of investment is so high; it takes a lot of nerve and belief to carry through that investment for the life of the project. If you look at what Echo has done with Feeder, it's absolutely brilliant, and very similar to our approach to Muse and My Vitriol."

Muse's second album is due in June, after worldwide sales of 550,000 for its 1999 debut *Sunburn*, according to Marshall, while My Vitriol, on sister label Infectious, made a healthy start at U.K. retail in March with its debut set, *Finelines*. Infectious stablemates Ash were due to drop a new album in late April, with Garbage set to return in early autumn, while Marshall also enthuses about the continuing strength of dance arm Perfecto.

"It looks like Mushroom U.K. will have a particularly good year," says Roger Grierson, chairman of NewsCorp Music's Festival Mushroom Records and executive VP of international and digital at NewsCorp Music (NCM). Under NewsCorp executive VP James Murdoch, Grierson oversees NCM's international activities and licensing deals. He comments on the broader global picture into which Mushroom U.K. fits. "There are three incredibly strong repertoire sources [for NCM]," he notes, citing Mushroom U.K., Festival Mushroom in Australasia and its U.S. joint venture, Rawkus Entertainment.

However, NCM's companies are not "indie for the sake of being indie," says Grierson. While NCM has licensing deals with edel music and edel subsidiary Play It Again Sam in continental Europe and South Africa, it also has struck licensing deals with Sony Music Asia and Sony Music Japan. "We're in a different position because we're an indie in spirit and execution with the backing of James Murdoch and NewsCorp, which makes for an interesting cocktail," says Grierson.



From left: Captain Soul, Eva Cassidy and Badly Drawn Boy

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New albums: Garbage (left), Ash

always, is in a state of flux," says one of its most experienced figureheads, Beggars Banquet U.K. president Martin Mills. "Some go, some arrive, but we've got a core of established companies like ourselves—including Telstar and PIAS—and lots of exciting younger indies coming up behind us. The establishment of companies like AIM lends support, self-belief and credence that hasn't happened before."

Mills is delighted with the success of 2000 Mercury Music Prize winner Badly Drawn Boy, via Twisted Nerve/XL, and anticipates big things for Australian band the Avalanches and U.K. indie mainstays Tindersticks.

Alan McGee made his name as the co-founder of Creation, which had international marketing and distribution via Sony's SINE network before he dismantled it to start again with Poptones. The fledgling company, distributed in the U.K. by Pinnacle, has a team of international partners, including Zomba in Austria, Belgium, Germany and Holland, V2/Universal in Italy and Caroline Espana in Spain. With a strong focus on the Internet and competitive retail pricing, Poptones has made a robust start with a particularly strong response toward rock signings Cosmic Rough Riders and Captain Soul.

"When you get this kind of [major label] consolidation, it always provokes a reaction—people are always interested in what the alternatives might be."
Steve Lewis
Chrysalis Group

"Poptones is shaping up, and our profile is building after being in business for six months," McGee says. "Cosmic Rough Riders, January, Captain Soul and Ping Pong Bitches are all looking promising, and Radio 4—the Poptones club—is selling out wherever we hold it worldwide. Poptones is a good label that one day could be a great label, and I love it more than I had loved Creation. Pinnacle is doing well, and Europe and Japan await."

"Poptones' strength is its size and staffing," says Captain Soul

Continued on page 86

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"Advancing Your Role in the New Digital Media Infrastructure: Practical Next Steps"
Brion Queen, Globol EMMS Solutions Monoger, IBM Medio & Entertoinment

"From Bricks to Clicks"
Paul Abromson, Founder ond Lobel Monoger, Von Richter Records

"Retailers and the Digital Music Revolution–How Digital Distribution Builds Customer Retention"
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- >> Internet commerce

KEYNOTES

Saturday, June 2, 2001;
9:00am-10:00am

Pat Martin Bradley, Executive Director, Association for Independent Music

Sunday, June 3, 2001;
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IN THE U.K.
Continued from page 85

frontman and songwriter Adam Howorth, who has experience with an unproductive major label deal with Sire in the band's former incarnation as Hooverdam.

"Alan has handpicked an incredibly enthusiastic and dedicated team that cares about the music as much as the bands. Everyone is fighting for the same cause and can make things happen quickly, without umpteen marketing meetings and focus groups. At Sire, for three years, we couldn't even release a single in our home territory because we were signed to an American major without U.K. distribution. Conversely, they wouldn't put us out in the States until we had proven ourselves at home."

THE MOVE FROM MAJORS

That theme is developed by John McManus of Irish roots-pop band Celtus, which, after two albums for Sony S2, has relocated to Evangeline, launched last year by U.K. industry veterans Andrew Lauder and Pete Macklin.

"It's so difficult with the majors," says McManus, "because, unless you're able to prove yourself in your own country, the other subsidiaries will just refuse to take the album, and that's a shame because it limits what we can do."

This time, with its current album *What Goes Around...*, Celtus is enjoying its first full international release via Evangeline's distribution partners, including Caroline in Spain and Portugal, edel in Germany and MNW in Scandinavia. U.K. distribution is by Universal.

"Evangeline's enthusiasm and excitement is just fantastic," says McManus. While Macklin works from home in London, Lauder is based in the Devon hamlet of South Molton with two fellow staffers, where the sharp end of the business includes such considerations as the recent closure of the village post office.

Like McGee, Riverhorse founder Robin Godfrey-Cass is getting used to life without Sony, after the amicable termination of a funding agreement with the major's European SINE division. Riverhorse now has U.K. distribution by 3MV and is developing relationships with international partners on an artist-by-artist basis, including Kontor in Germany and Valle in Spain for Lonyo, and Polydor for the world (excluding the U.S.) for Nightcrawlers.

"I'm really pleased that I can cherry-pick the labels I want," says Godfrey-Cass. "I know they'll work hard because they're paying me in advance, and these independent companies can't waste their money. The three records I put out [via Sony] all charted, but my label was more pop crossover-driven; it wasn't an indie label where you could make a record for £20,000. Sony made a corporate decision, and I know I'm going to prove them wrong." ■

Bewitching Hour. Godhead was on hand to kick off the release of Artisan's *Book of Shadows: Blair Witch 2* DVD and CD soundtrack, which features several songs by the group. Shown, seated from left, before a performance at Hollywood's Club Cherry are Godhead members James O'Connor, Jason Miller, Mike Miller, and the Method. Standing, from left, are Artisan Entertainment director of brand marketing Randy Well and president of sales and marketing Jeff Fink. Prior to the midnight concert at Club Cherry, Godhead signed copies of the DVD at the Virgin Megastore in West Hollywood.

VHS Fading Fast For U.K. Retailers

Format Remains Popular For Hit Movies And Kids' Releases

BY SAM ANDREWS

LONDON—As DVD gains ground, the British VHS sales market is declining more quickly than previously predicted, retailers and distributors say.

Over the past year, hardcore movie fans have migrated to DVD, and VHS sales have deteriorated in all but a few segments of the market: hit movies, bargain-basement titles, and kids' videos.

Universal Pictures International Video president Peter Smith is blunt about the VHS business. "VHS is up for titles like *The Mummy* and will be for movies such as the upcoming *Hannibal* [and] *Bridget Jones's Diary*," he says, "but the second-tier business is dire."

One of the main reasons for DVD's rise is that when films are released in both formats, DVD versions often come with added features that make them more appealing to customers than the VHS versions.

Ian Dawson, who heads HMV's video department, says that although the music and video retailer still has "a very strong full-price catalog business," even VHS films with such special features as widescreen format have taken a significant hit from DVD. "Where titles have been available on both formats, the DVD has made massive inroads into the

(Continued on page 89)

Universal Plans Largest Campaign Ever For November Video Release Of 'Grinch'

CHRISTMAS COMES EARLY: Retailers can expect to hear a lot of ho-ho-ho-ing and who-who-who-ing from Universal Studios Home Video over the next five months, as the company launches its biggest campaign to date for the release of *Dr Seuss' How the Grinch Stole Christmas*.

The supplier has set Nov. 20 for its sell-though VHS and DVD release of the live-action version of the holiday classic, starring **Jim Carrey** in the title role.

The long-term plan is to make the movie the next must-own holiday film, right up there with *It's a Wonderful Life*, according to Universal president **Craig Kornblau**. "If you step back and look at all the biggest family titles, they're all based on classic stories that appeal to all demographic groups and are seasonal. *Grinch* has all three of those elements."

To pound that message home, Universal and its promotional partners will spend more than $20 million on marketing during four phases of advertising. A teaser campaign will begin Nov. 1, followed by countdown-to-street-date advertising, post-street-date ads running during the Thanksgiving holidays, and a final pre- and post-holiday push ending Jan. 1, 2002.

An Internet site devoted to the title will be powered by MSN, offering a *Grinch* home-makeover sweepstakes. The winner's home will be turned into a Whoville, while his or her family will be turned into Whos, complete with someone to carve the "roast beast" for dinner.

Kornblau says Universal has had to "turn away" promotional partners for the video, but two who tied into the theatrical release are returning for the video release. Heinz North America will bring back its green ketchup in festive *Grinch* squeeze bottles, and Hershey will reintroduce *Grinch*-themed candies for holiday promotions. New partner Wendy's will feature *Grinch* toys in a kid's meal program. Additional marketing partners will be named later, Kornblau says.

Random House, which publishes **Dr. Seuss** books, will play a part in the promotion through a community service campaign with the nonprofit literacy group First Book, which provides new books to children in low-income homes.

While VHS gift sets have given way to DVD special-edition packages, Universal is offering a little of both. A VHS gift set priced at $29.98 has the video plus a *Grinch* plush toy, while a $39.98 deluxe DVD gift set contains an interactive play set. Individual VHS tapes are priced at $24.98, and a collector's edition DVD will go for $26.98. Kornblau expects cumulative unit sales to reach in excess of 10 million units.

PICTURE THIS

by Eileen Fitzpatrick

ANCHORING THE U.K.: Anchor Bay Entertainment, the Troy, Mich.-based subsidiary of North Coast Entertainment, will set up a U.K. home video distribution joint venture with Equator Group Plc, according to Equator managing director **Ian Robinson**.

The new venture, called Anchor Bay Entertainment U.K. Ltd., will distribute such Anchor Bay titles as *Halloween* and *Fitzcarraldo*, as well as titles from Equator's 100-title library, which includes *Time Bandits*, *The Long Good Friday*, and *Runaway Train*.

The new company will temporarily be based at Isleworth Studios near London. Anchor Bay U.K. must relocate because Equator recently sold the studio space for 1.7 million British pounds ($2.4 million).

RENTAL EXIT: Woodland, Calif.-based Valley Media is handing over its rental business to Video Products Distributors (VPD) and will concentrate solely on sell-through VHS and DVD product. Terms of the deal were not disclosed, but the decision will result in the closing of Valley's Bristol, Pa., distribution center and sales offices in Boston and Carnegie, Pa. Approximately 100 employees will be laid off.

VPD has agreed to handle all of Valley's rental accounts and will offer the same terms as Valley. Shipments of rental products from Valley will continue through May 22, but the distributor stopped taking orders for rental product April 27.

CLASSICS ON DVD: The ultimate dysfunctional Hollywood-family film, *Mommie Dearest*, makes its DVD debut July 17 from Paramount Home Video, priced at $29.99. The **Elizabeth Taylor/Montgomery Clift** tragic love story, *A Place in the Sun*, also bows at the same price point.

Assistance in preparing this column was provided by Sam Andrews in London.

DVD Sales Boost British Video Market

LONDON—Britain's sell-through video business leapt 19% in the first quarter of 2001, compared with the same period in 2000, according to the British Video Assn. (BVA). A total of 23.7 million VHS and DVD units were sold to consumers in the first three months of 2001, the BVA report says.

As expected, DVD led the charge in retail sales with first-quarter sales of 6.4 million DVD units, up 156% over the same quarter last year. This healthy increase more than compensated for a 1% decline in VHS sales, which dropped to 17.3 million units during the quarter.

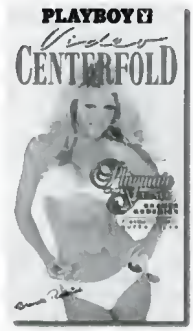
Twentieth Century Fox Home Entertainment's *X-Men* was the quarter's best-selling DVD, moving 210,000 units. Other top sellers were the British gangster flick *Snatch* from Columbia TriStar Home Entertainment, which sold 189,000 units, and DreamWorks Home Entertainment's *Gladiator*, with sales of 140,000 units.

With a 15.7% market share, Universal Pictures was the top distributor, followed by Warner Home Video with 14.5% and Columbia TriStar Home Entertainment with 12.2%.

VHS rentals were up 3% in the quarter, led by Buena Vista Home Entertainment's *Gone in 60 Seconds*. But the total rental market increased by a more robust 13%, thanks to the first-time inclusion of DVD rental figures.

SAM ANDREWS

CALIFORNIA DREAMIN'



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	4	4	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
2	2	3	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
3	3	5	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
4	6	4	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
5	7	5	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. PBV0885	Various Artists	2001	NR	19.98
6	5	7	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
7	8	2	PLAYBOY 2000-THE PARTY CONTINUES	Playboy Home Video Universal Music & Video Dist. PBV0886	Various Artists	2001	NR	19.98
8	11	36	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
9	10	8	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
10	22	3	FARSCAPE: VOLUME 2	A.D.V. Films 707097	Ben Browder Claudia Black	2001	NR	14.98
11	1	4	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
12	15	29	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
13	9	11	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
14	31	2	BIG MOMMA'S HOUSE	FoxVideo 2000779	Martin Lawrence	2000	PG-13	14.98
15	34	2	BLAZIN'	Ground Zero Entertainment 3001	Cuban Link	2001	NR	19.98
16	40	16	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
17	13	4	GUNDAM WING: VOL. 10	Bandai Entertainment Pioneer Entertainment 71163	Animated	2001	NR	14.98
18	12	8	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
19	18	3	SAMURAI X: THE MOTION PICTURE	A.D.V. Films 003D	Animated	2001	NR	19.98
20	24	3	MERCY STREETS	Providence Entertainment 10311	Eric Roberts Stacy Keach	2001	PG-13	24.98
21	29	14	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
22	NEW ►		PRINCESS MONOKE	Miramax Home Entertainment Buena Vista Home Entertainment 64312	Animated	2000	PG-13	19.99
23	17	12	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
24	30	47	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
25	26	2	CLEOPATRA	FoxVideo 2001482	Elizabeth Taylor Richard Burton	1963	NR	14.98
26	14	17	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
27	23	7	JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
28	27	7	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
29	16	10	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
30	33	19	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
31	25	21	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
32	20	13	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH $450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
33	38	22	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
34	32	8	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
35	21	2	RULES OF ENGAGEMENT	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson	2000	R	19.95
36	36	37	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
37	39	3	SCOOBY-DOO AND THE GHOUL SCHOOL	Warner Home Video 1700	Animated	2001	NR	19.95
38	39	2	28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
39	37	6	CLERKS (UNCENSORED)	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	2001	R	19.95
40	35	7	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	4	5	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
2	1	3	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
3	3	7	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
4	6	5	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
5	5	4	REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington
6	7	5	THE CONTENDER (R)	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges
7	2	5	THE 6TH DAY (PG-13)	Columbia TriStar Home Video 04961	Arnold Schwarzenegger
8	NEW ►		MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding Jr.
9	12	21	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
10	11	11	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86811	Harrison Ford Michelle Pfeiffer
11	10	27	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
12	14	10	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
13	13	3	RED PLANET (PG-13)	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
14	NEW ►		BOUNCE (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 21655	Ben Affleck Gwyneth Paltrow
15	15	4	DANCER IN THE DARK (R)	New Line Home Video Warner Home Video 5198	Bjork
16	NEW ►		BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
17	9	9	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
18	18	8	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
19	19	2	GIRLFIGHT (R)	Columbia TriStar Home Video 05588	Michelle Rodriguez Jamie Tirelli
20	8	2	THE LEGEND OF BAGGER VANCE (PG-13)	DreamWorks Home Entertainment 86398	Matt Damon Will Smith

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	NEW ►		SPACE COWBOYS (PG-13) (26.98)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
2	1	1	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
3	NEW ►		BILLY ELLIOT (R) (24.98)	Universal Studios Home Video 21134	Jamie Bell Julie Walters
2	2	2	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.99)	Columbia TriStar Home Video 60601	Cameron Diaz Drew Barrymore
5	3	2	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington
6	NEW ►		THE LADIES MAN (R) (29.99)	Paramount Home Video 337644	Tim Meadows
7	2	22	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
6	2	2	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
9	10	4	THE 6TH DAY (PG-13) (27.99)	Columbia TriStar Home Video 05074	Arnold Schwarzenegger
10	11	3	THE LEGEND OF BAGGER VANCE (PG-13) (26.98)	DreamWorks Home Entertainment 86398	Matt Damon Will Smith
11	12	4	RED PLANET (PG-13) (19.98)	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
12	4	2	BOUNCE (PG-13) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 21655	Ben Affleck Gwyneth Paltrow
13	6	3	102 DALMATIANS (PAN & SCAN) (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21616	Glenn Close
14	10	83	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
15	15	3	LAWRENCE OF ARABIA (PG) (39.95)	Columbia TriStar Home Video 05832	Peter O'Toole
16	13	4	ALMOST FAMOUS (R) (26.99)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
12	RE-ENTRY		FRANK HERBERT'S DUNE (NR) (24.98)	Artisan Home Entertainment 11517	William Hurt
18	17	3	CLEOPATRA (NR) (26.98)	FoxVideo 2001482	Elizabeth Taylor Richard Burton
18	15	3	NURSE BETTY (R) (24.98)	USA Home Entertainment 60180	Morgan Freeman Renee Zellweger
20	RE-ENTRY		BEDAZZLED (PG-13) (26.98)	FoxVideo 2000813	Brendan Fraser Elizabeth Hurley

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VHS FADING FAST FOR U.K. RETAILERS

(Continued from page 87)

sales of that title," he says, adding that for such new movies as *Mission: Impossible 2* and *X-Men*, DVD sales have outpaced VHS sales overall.

Mike McGann, spokesman for Woolworths, Britain's largest video retailer, admits that his stores' own DVD departments are beginning to eat up space formerly allocated to VHS. "The range of DVD has become bigger, and the space has got to come from somewhere."

In addition to special features, price has played a part in the decline of VHS sales compared with DVD. Smith notes that since DVDs are initially released at sell-through pricing, by the time most VHS rental titles are reduced to sell-through pricing, consumers have already bought the titles on DVD.

So far, studios have tried to counter declining sales by lowering prices for VHS releases. As an example, many major sell-through video retailers now offer five new VHS titles for 30 pounds ($43) or four for 20 pounds ($29), which brings the individual price closer to the average overnight rental charge. The price-cutting mania also extends to supermarkets, which heavily discount top 10 VHS hits.

But there is a debate going on about these promotions. Some retailers view them as a positive move for the consumer. McGann says, "We have been campaigning for a long time to bring prices down."

> *'The range of DVD has become bigger, and the space has got to come from somewhere.'*
>
> **—MIKE McGANN, WOOLWORTHS**

Others are skeptical about the long-range success of the move, fearing that the low pricing for VHS will put added pressure on retailers and suppliers to reduce DVD pricing.

"A lot of people are savvy enough to know that it is cheaper to produce DVD than VHS," British Video Assn. (BVA) market research consultant Helen Davis says. "But retailers can only afford to cut [VHS and DVD] prices for so long. They have got to find margin from somewhere."

NOT OVER YET

Despite the inroads made by DVD, the total demise of VHS is not at hand. McGann notes, "VHS is still an extremely popular format, and people are reluctant to give up their VCR and VHS collections—even if they have a DVD player."

Dawson agrees that VHS isn't finished yet, especially among best-selling catalog titles. "Catalog still has a life with titles such as the *Godfather* series, which isn't available on DVD." Dawson adds that non-action films—the upcoming *Billy Elliot*, for example—still have the potential to reach a broader audience on VHS than on DVD.

Buena Vista Home Entertainment U.K. GM Julie Sneddon says that although the studio has been expecting a decline in VHS, it hasn't happened yet. "We haven't seen any effect yet, and people are still buying a lot of VHS tapes." A gradual shift, however, has begun toward DVD. In March Buena Vista moved 410,000 copies of *Lady and the Tramp II* on VHS and 29,000 units on DVD, according to Disney.

> *'DVDs are great for retailers, but we have got to be so careful if we are to make any money.'*
>
> **—RICHARD BROOKER, PARAMOUNT HOME VIDEO U.K.**

For such kids' titles as *Lady and the Tramp II*, VHS remains the preferred format, although DVD is beginning to penetrate that market, too.

During the first quarter, Columbia TriStar Home Entertainment sold almost 98,000 copies of the kids' hit *Stuart Little* in the U.K. According to figures from the BVA, 21% of those sales were DVD units. But on direct-to-video titles, DVD isn't as strong. Buena Vista' Home Entertainment's *Buzz Lightyear—Star Command*, for instance, sold 67,000 units, 13% of which were DVD, according to BVA figures.

The ultimate problem, retailers say, is that even though DVD sales are soaring, it's not enough to replace lost VHS sales.

"DVD is not replacing the volume," says Paramount Home Video U.K. sales director Richard Brooker. "DVDs are great for retailers, but we have got to be so careful if we are to make any money."

Billboard. MAY 5, 2001

Top Special Interest Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY

RECREATIONAL SPORTS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			NO. 1	
1	1	3	WWF: DIVAS IN HEDDNISM World Wrestling Federation Home Video 281	14.95
2	2	3	WWF: BEST OF RAW-VOL. 2 World Wrestling Federation Home Video 280	14.95
3	3	3	WWF: ND WAY OUT World Wrestling Federation Home Video 268	19.95
4	6	8	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95
5	5	12	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
6	4	22	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Redline Entertainment 77002	15.95
7	8	2	ECW: OEEP IMPACT Pioneer Entertainment 71622	19.98
8	9	2	ECW: BARELY LEGAL Pioneer Entertainment 71630	19.98
9	11	8	WWF: REBELLION 2000 World Wrestling Federation Home Video 264	19.95
10	10	8	WWF: HARDCORE World Wrestling Federation Home Video 278	14.95
11	7	53	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
12	12	13	WWF: ARMAGEODON World Wrestling Federation Home Video 266	19.95
13	16	36	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95
14	15	13	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95
15	14	8	WWF: MICK FOLEY-HARD KNOCKS & CHEAP POPS World Wrestling Federation Home Video 277	14.95
16	17	20	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95
17	18	36	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95
18	13	9	NFL: SUPER BOWL XXXV USA Home Entertainment 1883	19.95
19	19	22	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95
20	20	23	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95

HEALTH AND FITNESS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			NO. 1	
1	2	121	BILLY BLANKS: TAE-BO WORKDUT Ventura Distribution 2274	39.95
2	3	67	LIVING YOGA COLLECTIDN Living Arts 1070	17.98
3	1	103	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
4	4	59	YOGA CONOITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
5	5	58	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98
6	6	113	THE CRUNCH: TAE BDXING WDRKOUTS Anchor Bay Entertainment 10813	14.98
7	14	6	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
8	7	340	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
9	8	128	TOTAL YOGA Living Arts 1080	9.98
10	9	32	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10157	14.98
11	10	94	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
12	13	14	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 11213	14.98
13	11	50	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
14	16	30	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	59.95
15	RE-ENTRY		PILATES: BEGINNING MAT WDRKDUT Living Arts 1231	14.98
16	15	21	THE METHOD: TARGET SPECIFICS Parade Video 840	12.98
17	19	9	MINNA LESSIG: DPTIMIZER-STRENGTH & GRACE Parade Video 11223	14.98
18	17	17	OENISE AUSTIN: BLAST OFF TEN PDUNDS Artisan Home Entertainment 10154	14.98
19	12	55	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98
20	RE-ENTRY		POWER YOGA 2-PACK: STRENGTH AND STAMINA Living Arts 0037	17.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc

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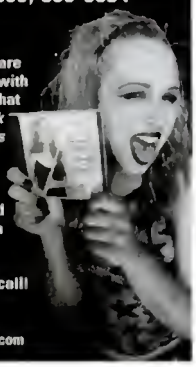

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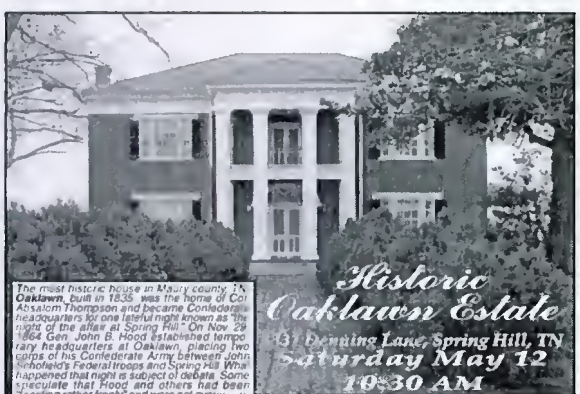

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CANADIAN LABELS, RETAILERS CALL CRISIS MEETING

(Continued from page 43)

dian sales during 2000 on private copying and CD-R burning. "We are in the middle of a firestorm," he said then. "High-speed Internet penetration in Canada is among the highest in the world" (Billboard, March 24).

A February survey of Napster usage in 13 leading "wired" countries by New York-based online analyst Jupiter Media Metrix reported that Canada had 4 million Napster users and—along with Spain—had the highest frequency of Napster usage. The survey said the average Canadian surfer used Napster 6.3 days per month. Canada also had the largest percentage of an online audience using the file-sharing service. Napster's Canadian audience reach in February was 30.3%, compared with 16.1% in the U.S.

Industry estimates put Canadian shipments of CD/DVD recordable drives at 710,000 units in 2000.

Luckhurst acknowledges that downloading is clearly unwanted competition but says such activity is giving music fans what they have long sought. "It's typical of the labels that they don't listen. Consumers have been telling us for years they want to buy songs they like and don't want to buy albums. Labels keep selling albums with two or three [wanted] songs; the rest isn't what the consumer wants.

"While our catalog sales are up, our sales are down with chart titles," Luckhurst continues. "That does lend credence to tha Napster [downloading] theory, but I'm not fully convinced the poor sales figures are all because of that. It also indicates new music has become less interesting to our core consumer."

Several label executives suggest that consumers only visit record stores when they are seeking specific product. Lennox says, "There's no selling going on in stores. There is only an expectation that you know what to buy when you walk in."

Laura Bartlett, president of Zomba Records Canada, asks, "The big question is, Do people want to come into music stores? Is it a priority for them? Well, for some people today, it just isn't."

Bruce Mackenzie, senior buyer of Pindoff Record Sales, which operates the 98-store Music World chain, says, "Outside of the big malls, traffic seems to be dropping in most malls. That is having an effect on everybody's sales."

Retailers say many strategies can be employed to attract consumers, but they insist that labels have more funding available to achieve results than they do. It's an argument labels have become familiar with over the years. "As retail slows down, retailers come to the labels to try to figure out ways of getting more to protect their bottom line," says Garry Newman, president of Warner Music Canada.

Several label executives suggest the industry should take a more aggressive approach in selling catalog. "We are all focused on top-line and new releases while back catalog is being underexploited at retail," Lennox says. "It is incumbent on the labels to do a better job of reinforcing catalog, because the audience is graying."

Luckhurst adds, "Many retailers are so overstuffed with chart product that isn't selling, they don't have the cash to buy catalog."

Insiders suggest that the music industry has also done little to attract adult buyers in recent years. "We've been marketing music to young people, and that's obviously causing a problem with downloading," says Lane Orr, head buyer of A&B Sound, which has 20 stores in western Canada. "What have we done for the 35-plus demographic, who are not heavy Napster users?"

Newman agrees, saying, "We've all been driven by the youth market. However, recent successes of Enya and the Beatles prove older consumers will buy music. It's evident we haven't been giving them something they want. We've got to find a way of driving older buyers back into stores."

Although most traditional music retailers had a tough 2000, it was a good year for Canada's mass merchants, led by the 166-store Wal-Mart Canada and 302-outlet Zellers department store chains. Supported by strong sales of pop titles, the chains increased their annual market share in 2000 by an estimated 8% over 1999, according to industry sources.

That resulted not only from attracting young teen buyers but from providing convenience, notes Bartlett. "At these stores, you are in, you are out. The pull-in is a combination of things—candy bars, lawn chairs, etc. But, when time is of the essence, the fact that music product is there is convenient."

While labels have invested extensive amounts of time and money into planning for an online future that few dispute is coming, retailers are in the position of being strong supporters of the digital-download concept in theory, yet are apprehensive of labels' long-term motives. "While there is a new dotcom world developing, the stores are still the bulk of our business," Luckhurst insists.

However, one retail source says, "I don't believe record companies give a flying fuck about retail in the long term. They could care less about us; we're now taking that approach as well. When suppliers tell us they are trying to meet their numbers now—too bad. In the old days we'd throw them a favor. When they are selling direct to consumers online, are they going to be cutting me any favors? Not likely."

Orr concludes, "Suppliers are spending resources trying to combat Napster while also trying to develop it at the same time. When they do develop it themselves, traditional retail is going to be road-kill."

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BERLIN WINS BATTLE FOR UNIVERSAL

(Continued from page 43)

of real estate in Berlin fueled speculation that the dice might be loaded in that city's favor.

According to Universal Germany president/CEO Tim Renner, "One of the main arguments for relocating the company in Berlin has to do with the capital's role as the nation's new creative center. In addition to numerous media and entertainment companies, more and more artists are drawn by Berlin. There is a real sense of a new age dawning in Berlin." Renner suggests that the city is turning into Germany's music epicenter.

Universal Germany executive VP/COO Vico Antippas says, "We did not decide against Hamburg, but for Berlin. For many years, Hamburg was the media center. We have been extremely happy here and would therefore expressly like to thank the city of Hamburg and its inhabitants for their support, although we are now, of course, looking forward to our move and the new energy which this will unleash."

Renner says that, in addition to "creative considerations," strategic factors particularly played a role in the decision to move. The move, according to Renner, makes financial sense for Universal at this stage, as the leases for its current Hamburg offices expire next year.

"Nearly all of Universal Music's European branches have their local headquarters in their respective capitals," Universal Music International chairman/CEO Jorgen Larsen says. "It was therefore only logical for us to decide to locate our important German subsidiary in Berlin. As successful as we were in Hamburg, the move to Berlin will exert a strong influence on the entire company. I am convinced that Universal Music and all its staff stand to benefit from the exciting creative climate in Berlin."

One other strategic factor that may have influenced Universal's switch is that—together with German energy company RWE—Vivendi now has a sizable interest in the operation of Berlin's waterworks. One consideration when it became involved with that business was a promise to create 500 jobs in Berlin.

Industry observers have predicted that UMG's move to Berlin may cause costs to rise sharply, as post-unification Berlin's infrastructure is not yet sufficiently developed to attract qualified employees, who would have to be brought in from other centers.

However, Renner counters, "Now that the German federal government has moved to Berlin, we have a German city of genuine global proportions in the same league as Paris and London. This makes it particularly attractive to creative people seeking an urban lifestyle."

Berlin Economics Senator Wolfgang Branoner says he remains optimistic about being able to lure more music companies to Berlin. "It is only logical for national and international music publishers to also set up offices [here]," he says. Branoner also notes that Berlin's annual Love Parade dance event is "the world's largest open-air party, attracting approximately 1.3 million visitors."

Berlin Mayor Eberhard Diepgen says, "The heightened media presence, thanks to the influx of media and entertainment companies, is generating additional communications and incentives for many partners to come to Berlin. Not least of all, the Echo Awards, which were held in the International Congress Center for the first time in 2001, reflect Berlin's growing importance in the music scene."

Hamburg remains home to Warner Music Germany, edel, and BMG Hamburg (BMG also has a Berlin-based company). Cologne houses the headquarters of EMI Germany, and Munich hosts a third BMG company and Virgin.

WYMAN

(Continued from page 45)

describes *Double Bill* as an "interesting mix of new and classic bluesy tunes. Beverley Skeete has a very versatile voice, and Gary Brooker still seems to get there." But he says the blend is "difficult to program on daytime radio [because] it falls between commercial jazz and pub-band repertoire."

Also occupying the bassist's time of late, in addition to his Sticky Fingers restaurant in London, has been Bill Wyman's *Blues Odyssey*, a personal history of the genre for publisher Dorling Kindersley, due out in the U.S. in September and in the U.K. the following month. "It's a major, full-size book, and the production is beautiful," he enthuses.

"I've also done two one-hour documentaries on it for television, with lots of new stuff like interviews with B.B. King, Taj Mahal, and Buddy Guy. It's just my view of the blues, the way I got into it, who I played with and who I met, touching on everybody from ragtime onwards."

Meanwhile, eight years after checking out of the Stones, does Wyman miss anything about those days? "Not really. I miss Charlie [Watts] a bit, but I talk to him all the time. He wants to come and see my band."

newsline...

STUDY FINDS FEWER ADS ON RADIO. The rapid growth in the number of ads cluttering radio's airwaves in recent years appears to have slowed. An annual analysis by Cincinnati-based Empower Media-Marketing (EM2) shows that for 2000, ad clutter decreased or remained virtually flat in 13 of the 17 markets examined. Overall, EM2 found that paid spots were down 1% in 2000, compared with a 6% increase a year earlier. Fueled by softening advertising sales, every market showed a decline in the fourth quarter, compared with 1999. While most markets saw their clutter rates incrementally decrease as the year progressed, a few, including Boston, Dallas, and San Antonio, saw a third-quarter bump from the typically busy summer months. "While we cannot provide a causal link between the revenue slowdown reported by the Radio Advertising Bureau and the notable shifting of clutter trends, it stands to reason that a decline in ad revenue means a decrease in the number of advertising units being sold," says Julie Pahutski, senior VP of EM2. The city that saw the biggest spotload increase was Los Angeles, with 6%. The biggest decreases occurred in Atlanta and Washington, D.C., both of which had declines of 13%. The city with the most spots per hour of programming was Houston, followed by San Antonio, Honolulu, Nashville, New York, and Dallas. Tied for the least amount of ad clutter were Atlanta and Washington, D.C.

DEREGULATION SIGNALED BY FCC. In a sign that it may be willing to further deregulate mass-media outlets, the Federal Communications Commission (FCC) has relaxed its restriction preventing a company from owning two broadcast TV networks. The immediate impact is that Viacom, which operates MTV and VH1, will be allowed to continue to own the CBS and UPN networks. The ruling came in a 3-1 decision April 19, with FCC Commissioner Gloria Tristani casting the lone vote against the rule change, saying it "further erodes the already tenuous level of diversity on the airwaves." Had the rule not been changed, Viacom would have been forced to sell off UPN by the end of May. Viacom had argued that the fledgling network—which targets minority viewers under-served by other networks—is not financially viable. In a statement, Viacom says the ruling "correctly reflects the highly competitive nature of the broadcast industry." In May, the agency will begin looking at whether to change the decades-old rule prohibiting a company from owning a radio or TV station in the same market it owns a newspaper.

NEW TEEN STUDY RELEASED. A new Interep Research Division study finds that Michael Jordan and Jennifer Love Hewitt are the two favorite personalities among today's teens, followed by Britney Spears, Shania Twain, Monica, and 'N Sync. Faith Hill and LL Cool J are also in the top 10. The study also finds that afternoon drive is radio's most-listened-to time, with 78% of teens tuning in vs. 72% at night, 70% in mornings, and 47% in middays. Top 40, not surprisingly, has the highest concentration of teen listeners, followed closely by R&B and modern rock.

LIVE365 CUTS DISTRIBUTION DEAL. Internet broadcaster Live365.com has signed a distribution agreement with AudioRamp, which will guarantee that Live365.com's Internet radio stations are available on AudioRamp's Web radio receiver. Based in Irvine, Calif., AudioRamp manufactures Internet stereos that enable users to play AM/FM radio, standard CDs, MP3s, and streamed media from such sites as Live365.com without the use of personal computers.

WESTWOOD PLANS SHOWS. Westwood One will air *Sizzlin' Country*, the annual benefit concert for the Cystic Fibrosis Foundation. The two-hour concert will be recorded May 8 at the Warner Bros. Studio in Burbank, Calif., prior to the Academy of Country Music (ACM) Awards. *Sizzlin' Country* will be hosted by teen country music stars Jessica Andrews and Billy Gilman and will feature Lila McCann, Andy Griggs, Tim Rushlow, Tracy Byrd, Mark Chesnutt, and Trick Pony. Westwood One will also air coverage of the 36th annual ACM Awards, to be held May 9 at the Universal Amphitheatre in Los Angeles.

With reporting by Frank Saxe and Sean Ross in New York.

Programmers Take A Cue From TV

Series, Ads Help Performers Break Onto Radio Playlists

BY FRANK SAXE

NEW YORK—When radio programmers make their playlists, a growing number of them are watching TV.

There have been other eras when TV had an impact on radio playlists—consider the mid-1980s, when MTV helped break rap and hip-hop to mass-appeal formats. In recent years, though, as MTV and VH1 have played fewer videos, their influence on radio has decreased. Now, TV is making a resurgence, but in a new way: through music-related series, traditional programs, and even commercials.

For instance, Jive Records artist Aaron Carter, the 13-year-old brother of Backstreet Boy Nick Carter, climbed to No. 4 on The Billboard 200 last issue. Carter achieved that feat with little airplay on radio or even MTV. Instead, heavy TV rotation on Nickelodeon, plus his current concert special on the Disney Channel, helped fuel his sales.

THE MAKING OF A HIT

Just a few weeks ago, ABC launched the second season of its reality series, *Making the Band*, which focuses on the formation of a boy band. Creators ABC, MTV, and Lou Pearlman—the man behind such groups as Backstreet Boys, 'N Sync, and LFO—give viewers a behind-the-scenes look at what it takes to break a band. The offspring of the first season, aired last summer, was O-Town.

In the show's second season, which is currently airing, O-Town saw a 160% increase in album sales after the first episode aired, according to J Records executive VP of worldwide sales and marketing Tom Corson.

CORSON

"The medium with the broadest reach is television, and so when you're on TV, you have the best chance of people being aware of your artist—and half the battle of getting your artist dealt with at radio and retail is awareness," says Corson. "Obviously, it's a rare occurrence when you have an entire show about the band and then it precedes not only the record going to radio, but the record deal, period."

Although O-Town's first single, "Liquid Dreams," peaked at No. 25 on *Airplay Monitor's* Top 40 Mainstream Airplay chart, hopes are high that its second release, "All or Nothing," will top that—fueled by more TV exposure and fewer skeptical radio PDs.

Corson says the label has shipped more than 1 million CDs and has scanned 600,000 to date, which has helped overcome some of that resistance at radio. "We're well beyond any of that skepticism. People understand [that] what's developed here, in a very convincing amount of time, is an artist."

Not surprisingly, Corson says J Records has been able to secure radio airplay in markets that tally the largest sales. "Can you sell records without a major radio presence? Yes.

CAVANAH

Can you have a blockbuster hit? It's almost impossible. Radio garners the ultimate driver, which is the frequency of that song being played over and over again."

Corson says that while there are exceptions, such as Yanni or Sarah Brightman, who do not count on radio to sell CDs, it is nearly impossible to do so in the teen and young adult demographics. "In order to sell the big numbers and be competitive in the multi-platinum level, we will require a radio record to do that."

NEXT STOP: EDEN

As in radio, the highest form of flattery in TV is imitation. After witnessing the success of ABC's *Making the Band*, the WB Network aired its own show, *Popstars*, during which an all-girl group was formed before viewers' eyes. The result was Eden's Crush, whose single, "Get Over Yourself," is currently No. 27 on The Billboard Hot 100.

"I know TV did cut through the clutter, without a doubt," says David Ingenloff, VP of pop promotions at London-Sire, which has signed the band. "We went out on a week with a whole bunch of girl groups, the same week Destiny's Child had a new single [plus there was Dream and Wild Orchid]. It gets kind of cluttered, and TV put me right in front of everybody else. And the sales were some validity, proving that there is an audience out there that watches this show and wants this record."

Todd Cavanah, PD of rhythmic top 40 WBBM (B96) Chicago, was among the early supporters of the Eden's Crush track. While he says he liked the song, he has likely enjoyed the exposure even more. On one episode of *Popstars*, the band came to town, appeared on B96's morning show, and did a station appearance at a local mall record store. "It was like a free TV commercial for us for 30 minutes," says Cavanah.

"We're in a media world, where there are no boundaries," agrees rhythmic top 40 WBBO (B98.5) Monmouth, N.J., PD Mike Kaplan, who has also added such acts as Eden's Crush and O-Town to his playlist after receiving mass input from younger listeners. "Are TV shows or commercials enough to march songs in and make them a staple? No, not at all. But, if it's a good song and it's a good artist, that's going to push it over the edge."

GHOST IN THE (TV) MACHINE

Although the create-a-band-before-your-eyes TV genre is apparently launching careers, traditional song placement during regular TV programming can have just as dramatic an effect, particularly when a label tries to convince a radio programmer to add a song.

Consider Reprise songstress Enya, the multi-platinum artist whose last radio hit, "Caribbean Blue," came nearly a decade ago. Her current single, "Only Time," has been embraced by adult contemporary radio; label executives say its positioning on the NBC drama *Providence*, plus use during a love scene in the film *Sweet November*, helped convince a number of PDs it was radio-worthy.

"I love the fact that they're playing the kind of music I'm playing on TV," says AC KKLT (Lite Rock 98.7) Phoenix PD Joel Grey, who made Enya his top-spinning record a few weeks ago. And while he says he did not add it based solely on its TV appearance, he says such exposure can help him speed up his rotation. "We all work on familiarity—especially mainstream AC, which is the slowest of all formats—so anything that will help push familiarity, which helps me play some songs a little sooner, I love."

For Warner Bros., the chance to get an up-and-coming artist on the No. 1-rated show *ER* changed its entire marketing plan. The music supervisors for the NBC drama approached the label to use the Amanda Ghost single, "Silver Lining," in the final 2 ½ minutes of an episode.

KAPLAN

The label leapt at the chance, even though it had moved on to her follow-up single, "Cellophane." For a new artist without a fan base, getting played on such a show as *ER* can play "a pivotal role in the song being added on radio stations," says Craig Kostich, Warner Bros.' senior VP of marketing and artist development.

The first place that happened was in Seattle, where adult top 40 KPLZ (Star 101.5) music director Alisa Hashimoto was approached by her local Warner Bros. rep with stories of how the TV network was flooded with calls about the song. "He put it on for me, and it was instant love," she says. After "pounding" the song for two weeks, Hashimoto says it's getting good lis-

(Continued on next page)

Adult Contemporary

T WK	L WK	2 WKS	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	24	**I HOPE YOU DANCE** MCA NASHVILLE 172185/UNIVERSAL ↑ 5 weeks at No. 1	LEE ANN WOMACK
2	2	2	31	**THIS I PROMISE YOU** JIVE 42746* ↑	'N SYNC
3	3	3	13	**NOBODY WANTS TO BE LONELY** COLUMBIA ALBUM CUT ↑	RICKY MARTIN WITH CHRISTINA AGUILERA
4	7	7	10	**ANGEL** ISLAND ALBUM CUT/DIMG	LIONEL RICHIE
5	5	4	20	**IF YOU'RE GONE** LAVA ALBUM CUT/ATLANTIC ↑	MATCHBOX TWENTY
6	4	6	35	**THE WAY YOU LOVE ME** WARNER BROS. 16818 ↑	FAITH HILL
7	6	5	29	**SHAPE OF MY HEART** JIVE 42758* ↑	BACKSTREET BOYS
8	9	10	57	**I NEED YOU** SPARROW 58663/CAPITOL/CURB ↑	LEANN RIMES
9	13	16	12	**ONLY TIME** WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE ↑	ENYA
10	8	8	32	**CRUISIN'** HOLLYWOOD SOUNDTRACK CUT ↑	HUEY LEWIS & GWYNETH PALTROW
11	10	9	39	**BACK HERE** HOLLYWOOD 154040 ↑	BBMAK
12	14	19	8	**THANK YOU** ARISTA 13922* ↑	DIDO
13	17	17	12	**MY EVERYTHING** UNIVERSAL ALBUM CUT ↑	98 DEGREES
14	12	11	52	**TAKING YOU HOME** WARNER BROS. ALBUM CUT ↑	DON HENLEY
15	16	14	30	**BREATHLESS** 143/LAVA ALBUM CUT/ATLANTIC ↑	THE CORRS
16	18	13	66	**BREATHE** WARNER BROS. 16884 ↑	FAITH HILL
17	11	12	82	**I KNEW I LOVED YOU** COLUMBIA 79236 ↑	SAVAGE GARDEN
18	19	18	86	**AMAZED** BNA 66967 ↑	LONESTAR
19	15	15	34	**MY BABY YOU** COLUMBIA ALBUM CUT ↑	MARC ANTHONY
20	20	20	80	**THAT'S THE WAY IT IS** 550 MUSIC 69473*/EPIC ↑	CELINE DION
21	23	24	5	**PERFECT WORLD** DDE ALBUM CUT	PETER CETERA
22	27	—	2	**EVERY DAY** REPRISE ALBUM CUT	STEVIE NICKS
23	25	25	5	**THIS IS WHERE I CAME IN** UNIVERSAL 54646* ↑	BEE GEES
24	26	26	5	**ALL THE WAY** COLUMBIA ALBUM CUT	JOURNEY
25	28	27	7	**WHOLE NEW YOU** COLUMBIA ALBUM CUT	SHAWN COLVIN

Adult Top 40

T WK	L WK	2 WKS	WKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	24	**THANK YOU** ARISTA 13922* ↑ 7 weeks at No. 1	DIDO
2	4	4	14	**FOLLOW ME** TOP DOG/LAVA ALBUM CUT/ATLANTIC ↑	UNCLE KRACKER
3	3	3	31	**IF YOU'RE GONE** LAVA ALBUM CUT/ATLANTIC ↑	MATCHBOX TWENTY
4	2	2	30	**AGAIN** VIRGIN ALBUM CUT ↑	LENNY KRAVITZ
5	5	8	11	**HANGING BY A MOMENT** DREAMWORKS ALBUM CUT ↑	LIFEHOUSE
6	6	5	26	**I'M LIKE A BIRD** DREAMWORKS ALBUM CUT ↑	NELLY FURTADO
7	7	6	14	**JADED** COLUMBIA 79555* ↑	AEROSMITH
8	11	12	11	**DROPS OF JUPITER (TELL ME)** COLUMBIA ALBUM CUT ↑	TRAIN
9	10	11	22	**SOUTH SIDE** V2 27676 ↑	MOBY FEATURING GWEN STEFANI
10	9	10	15	**BEST I EVER HAD (GREY SKY MORNING)** RCA ALBUM CUT	VERTICAL HORIZON
11	8	7	20	**DON'T TELL ME** MAVERICK 16825/WARNER BROS. ↑	MADONNA
12	12	9	31	**BEAUTIFUL DAY** ISLAND 56297*/INTERSCOPE ↑	U2
13	15	16	17	**I HOPE YOU DANCE** MCA NASHVILLE 172185/UNIVERSAL ↑	LEE ANN WOMACK
14	13	13	36	**WITH ARMS WIDE OPEN** WIND UP 13800* ↑	CREED
15	17	17	12	**YELLOW** CAPITOL ALBUM CUT ↑	COLDPLAY
16	14	14	34	**BREATHLESS** 143/LAVA ALBUM CUT/ATLANTIC ↑	THE CORRS
17	16	15	38	**CRAZY FOR THIS GIRL** COLUMBIA 79184 ↑	EVAN AND JARON
18	18	18	37	**PINCH ME** REPRISE ↑	BARENAKED LADIES
				AIRPOWER	
19	19	22	9	**DRIVE** IMMORTAL ALBUM CUT/EPIC ↑	INCUBUS
				AIRPOWER	
20	22	26	3	**MAD SEASON** LAVA ALBUM CUT/ATLANTIC ↑	MATCHBOX TWENTY
21	20	19	12	**AFTER THE RAIN HAS FALLEN** A&M ALBUM CUT/INTERSCOPE ↑	STING
22	21	20	20	**HEMORRHAGE (IN MY HANDS)** 550 MUSIC ALBUM CUT/EPIC ↑	FUEL
23	23	24	5	**HERE'S TO THE NIGHT** RCA ALBUM CUT ↑	EVE 6
24	33	—	2	**THE SPACE BETWEEN** RCA ALBUM CUT	DAVE MATTHEWS BAND
25	28	—	2	**IMITATION OF LIFE** WARNER BROS. ALBUM CUT ↑	R.E.M.

[illegible] electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

PROGRAMMERS TAKE A CUE

(Continued from preceding page)

tener reaction. While she likes the tune, Hashimoto concedes it was the TV connection that gave it a chance. "That really helped a lot, because there are not many records that we are going to step out and champion. But in this case, [this song] had that going for it already in that it got such a great response from people who saw *ER*."

Soon after Seattle picked up the track, stations in Denver, Salt Lake City, and Austin, Texas added "Silver Lining." Just last month, the WB series *Jack & Jill* used it for a scene's soundtrack. While it's too soon to say if it will be a smash this time around, Kostich knows he has TV to to thank for the opportunity. "You know how tight radio playlists are, so we have to create a story of why they should be playing this artist. We know they're great songs, but sometimes that's not enough—they want an angle, and it's a strong angle to bring them."

Warner Bros. hopes to use TV exposure to launch Andreas Johnson next. While big in Europe, the artist has never been able to break into the American market. However, HBO recently used his single, "Glorious," for a three-minute promo. Now, the label is working the song to modern AC and adult top 40 stations.

Of course, a TV appearance is not necessarily a one-way ticket to the top of the charts. Farmclub artist Fisher got a primo position during Fox's *Ally McBeal* to showcase "I Will Love You" during February sweeps, yet the song never took off at radio—peaking at No. 36 on *Airplay Monitor's* Adult Top 40 Airplay chart two months earlier.

From Sting's "Desert Rose" to Fatboy Slim's "The Rockafeller Skank," commercials can also be a weapon in a promotional team's arsenal in getting a song added at radio. It also helps give an artist frequency that is normally only available at radio. Why else would Destiny's Child be hawking AT&T's long-distance service with "Survivor," the group's current single?

BOULIS

NOW, A WORD FROM OUR SPONSOR

"We're always looking for our songs to be in commercials," says John Boulis, senior VP of promotions at Warner Bros. "It gives you an advantage. It's all about impressions, and the more that we can build impressions on a specific song, no matter where it's coming from, the better . . . we can convince programmers that the song might work for their radio station, because it will be familiar, and people will like it."

Some programmers say they often times pay as much attention to the music in the commercials as in the TV programs they interrupt. "People get to know the songs because they see them with such frequency," says Jon Zellner, PD of top 40 WMXV Kansas City. "If someone doesn't watch *Popstars* or missed *ER*, they may have missed that whole purpose of why the band is intact. But a song like the Corrs' "Breathless" that is used on a bunch of TV commercials, that has a lot of impact, because people hear it as often on TV as on the radio."

(Continued on next page)

Top 40 Tracks™

T WK	L WK	2 WKS	WKS ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	2	8	**SURVIVOR** COLUMBIA 2 weeks at No. 1	DESTINY'S CHILD
2	2	4	8	**ALL FOR YOU** VIRGIN	JANET
3	3	3	18	**THANK YOU** ARISTA	DIDO
4	5	6	12	**RIDE WIT ME** FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
5	6	9	9	**HANGING BY A MOMENT** DREAMWORKS	LIFEHOUSE
6	4	1	20	**ANGEL** MCA	SHAGGY FEATURING RAYVON
7	8	10	10	**FOLLOW ME** TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
8	10	16	4	**LADY MARMALADE** INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
9	7	5	25	**AGAIN** VIRGIN	LENNY KRAVITZ
10	12	14	11	**I'M LIKE A BIRD** DREAMWORKS	NELLY FURTADO
11	13	13	12	**STUTTER** JIVE	JOE FEATURING MYSTIKAL
12	16	15	5	**PLAY** EPIC	JENNIFER LOPEZ
13	9	7	15	**BUTTERFLY** COLUMBIA	CRAZY TOWN
14	11	8	22	**CRAZY** MCA	K-CI & JOJO
15	14	11	15	**JADED** COLUMBIA	AEROSMITH
16	15	12	10	**NEVER HAD A DREAM COME TRUE** A&M/INTERSCOPE	S CLUB 7
17	18	20	9	**SOUTH SIDE** V2	MOBY FEATURING GWEN STEFANI
18	19	18	14	**PUT IT ON ME** MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
19	17	17	30	**IF YOU'RE GONE** LAVA/ATLANTIC	MATCHBOX TWENTY
20	25	27	7	**DROPS OF JUPITER (TELL ME)** COLUMBIA	TRAIN
21	24	24	14	**AROUND THE WORLD (LA LA LA LA LA)** REPUBLIC/UNIVERSAL	ATC
22	21	19	18	**NO MORE (BABY I'MA DO RIGHT)** NINE LIVES/EPIC	3LW
23	23	21	22	**DON'T TELL ME** MAVERICK/WARNER BROS	MADONNA
24	20	23	14	**BREATHLESS** 143/LAVA/ATLANTIC	THE CORRS
25	26	26	9	**I HOPE YOU DANCE** MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
26	22	22	23	**LOVE DON'T COST A THING** EPIC	JENNIFER LOPEZ
27	29	34	5	**YELLOW** CAPITOL	COLDPLAY
28	31	40	3	**MAD SEASON** LAVA/ATLANTIC	MATCHBOX TWENTY
29	40	—	2	**WHAT IT FEELS LIKE FOR A GIRL** MAVERICK/WARNER BROS.	MADONNA
30	38	—	2	**THIS IS ME** BAD BOY/ARISTA	DREAM
31	32	38	5	**BABY, COME OVER (THIS IS OUR NIGHT)** WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
32	27	28	11	**BEST I EVER HAD (GREY SKY MORNING)** RCA	VERTICAL HORIZON
33	34	—	2	**STRANGER IN MY HOUSE** ELEKTRA/EEG	TAMIA
34	30	25	13	**FREE** UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
35	28	30	5	**PROMISE** SO SO DEF/COLUMBIA	JAGGED EDGE
36	36	36	3	**OOCHIE WALLY** ILL WILL/COLUMBIA	QB FINEST FEATURING NAS AND BRAVEHEARTS
37	35	31	24	**BEAUTIFUL DAY** ISLAND/INTERSCOPE	U2
38	NEW ▶		1	**GET OVER YOURSELF** 143/LONDON-SIRE	EDEN'S CRUSH
39	NEW ▶		1	**DRIVE** IMMORTAL/EPIC	INCUBUS
40	NEW ▶		1	**IRRESISTIBLE** COLUMBIA	JESSICA SIMPSON

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Saliva's lead singer Josey Scott says that relationships have always been a source of inspiration when it comes to writing lyrics. Case in point is the group's single "Your Disease," which is No. 20 on this issue's Modern Rock Tracks chart.

The song is about a "relationship gone wrong and how things can go bad real fast when there is manipulation and sex involved," Scott says. "People's emotions can get pretty tangled. I'd say a lot of our songs are relationship-oriented, and not just because everybody can identify with it, either. It's about being honest."

Scott wove a whole range of honest emotions into the rap/rock songs on Saliva's Island debut, *Every Six Seconds*. "I had an opportunity in all of the different songs to say everything I wanted to say about life, about truth, about love and relationships—just all of the human conditions from death and mourning to the complex sort of burdens that life has to offer, and how to rise above that and dust yourself off," he says.

'I'd say a lot of our songs are relatinnship-nriented, and not just because everybody can identify with it.'
—Josey Scott, Saliva

The five members of Saliva understand the necessity of staying positive: Each had been working in the Memphis music scene for years before forming the band and grabbing the attention of a major label. Scott thinks that this prior experience proved to be a godsend. "I'm sort of glad this success happened at the age I am now, because if it had happened in my late teens to early 20s, I might have come home in a body bag. Now [that] myself and the rest of the guys are older and smarter and more mature, [we're] ready to face the challenge ahead."

Scott says that every show the band plays is better than the last. "When I'm out there onstage, it's like somebody else takes over. It's like you're on auto pilot. There's nothing like playing live. It never ceases to amaze me."

Billboard® MAY 5, 2001

Mainstream Rock Tracks™

LAST WK	THIS WK	PEAK	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	5	**IT'S BEEN AWHILE** (2 weeks at No. 1) / BREAK THE CYCLE	STAIND / FLIP/ELEKTRA/EEG †
2	2	1	17	**DUCK AND RUN** / THE BETTER LIFE	3 DOORS DOWN / REPUBLIC/UNIVERSAL †
3	4	4	18	**BREAKDOWN** / TANTRIC	TANTRIC / MAVERICK †
4	3	3	21	**OUTSIDE** / THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIND WITH FRED DURST / FLAWLESS/GEFFEN/INTERSCOPE †
5	8	13	10	**MY WAY** / CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT / FLIP/INTERSCOPE †
6	5	5	37	**HEMORRHAGE (IN MY HANDS)** / SOMETHING LIKE HUMAN	FUEL / 550 MUSIC/EPIC †
7	13	14	7	**GREED** / AWAKE	GODSMACK / REPUBLIC/UNIVERSAL †
8	7	6	30	**AWAKE** / AWAKE	GODSMACK / REPUBLIC/UNIVERSAL †
9	15	16	9	**YOUR DISEASE** / EVERY SIX SECONDS	SALIVA / ISLAND/IDJMG †
10	9	9	11	**RIDIN'** / TIME BOMB	BUCKCHERRY / DREAMWORKS †
11	6	10	12	**ARE YOU THERE?** / UNWIND	OLEANDER / REPUBLIC/UNIVERSAL †
12	12	7	24	**HANGING BY A MOMENT** / NO NAME FACE	LIFEHOUSE / DREAMWORKS †
13	14	12	34	**ONE STEP CLOSER** / (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK / WARNER BROS. †
14	10	11	13	**INNOCENT** / SOMETHING LIKE HUMAN	FUEL / EPIC †
15	18	23	3	**LICKIN'** / LIONS	THE BLACK CROWES / V2
16	19	20	21	**VOICES** / THE SICKNESS	DISTURBED / GIANT/REPRISE †
17	11	8	15	**JADED** / JUST PUSH PLAY	AEROSMITH / COLUMBIA †
18	16	17	46	**LOSER** / THE BETTER LIFE	3 DOORS DOWN / REPUBLIC/UNIVERSAL †
				AIRPOWER	
19	21	21	11	**NO ONE** / 13 WAYS TO BLEED ON STAGE	COLD / FLIP/GEFFEN/INTERSCOPE †
20	20	18	22	**DRIVE** / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
21	17	15	12	**THE HOLLOW** / MER DE NOMS	A PERFECT CIRCLE / VIRGIN
22	22	22	6	**SAFE IN NEW YORK CITY** / STIFF UPPER LIP	AC/DC / EASTWEST/EEG †
23	31	37	3	**CRAWLING** / (HYBRID THEORY)	LINKIN PARK / WARNER BROS. †
24	23	24	8	**DROPS OF JUPITER (TELL ME)** / DROPS OF JUPITER	TRAIN / COLUMBIA †
25	28	28	6	**BEGINNING OF THE END** / SOMEWHERE IN BETWEEN	SYSTEMATIC / TMC/ELEKTRA/EEG
26	29	31	4	**MAKE IT RIGHT** / BRAND NEW HISTORY	ECONOLINE CRUSH / RESTLESS †
27	24	26	10	**WHAT A DAY** / STATEMENT	NONPOINT / MCA
28	26	30	3	**MOTO PSYCHO** / THE WORLD NEEDS A HERO	MEGADETH / SANCTUARY †
29	25	25	9	**I WANT TO LIVE** / THE HOGYSSEY	SPACEHOG / ARTEMIS
30	30	29	8	**HEADS EXPLODE** / GOD SAYS NO	MONSTER MAGNET / A&M/INTERSCOPE †
31	27	27	10	**SUPERMAN INSIDE** / REPTILE	ERIC CLAPTON / DUCK/REPRISE
32	36	—	2	**PAIN** / PERFECT SELF	STEREOMUD / LOUD/COLUMBIA †
33	NEW ▶		1	**JUST PUSH PLAY** / JUST PUSH PLAY	AEROSMITH / COLUMBIA
34	32		2	**SO FAR AWAY** / STABBING WESTWARD	STABBING WESTWARD / KOCH †
35	33	38	3	**DIG** / LI'L 50	MUDVAYNE / NO NAME/EPIC †
36	35	33	7	**NEW DISEASE** / THE HEIGHT OF GALLOUSNESS	SPINESHANK / ROADRUNNER
37	NEW ▶		1	**WAIT** / THE ECONOMY OF SOUND	SEVEN MARY THREE / MAMMOTH/HOLLYWOOD
38	34	36	5	**PUSH THE HAND** / HELL BELOW/STARS ABOVE	TOADIES / INTERSCOPE
39	37	—	2	**BLOOM** / SINOMATIC	SINOMATIC / RUST/ATLANTIC
40	NEW ▶		1	**ELEVATION** / ALL THAT YOU CAN'T LEAVE BEHIND	U2 / INTERSCOPE

Billboard® MAY 5, 2001

Modern Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	5	**IT'S BEEN AWHILE** (2 weeks at No. 1) / BREAK THE CYCLE	STAIND / FLIP/ELEKTRA/EEG †
2	2	1	23	**DRIVE** / MAKE YOURSELF	INCUBUS / IMMORTAL/EPIC †
3	3	3	11	**MY WAY** / CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT / FLIP/INTERSCOPE †
4	5	11	9	**BREAKDOWN** / TANTRIC	TANTRIC / MAVERICK †
5	6	9	14	**FLAVOR OF THE WEAK** / AMERICAN HI-FI	AMERICAN HI-FI / ISLAND/IDJMG †
6	7	6	28	**HANGING BY A MOMENT** / NO NAME FACE	LIFEHOUSE / DREAMWORKS †
7	4	4	14	**INNOCENT** / SOMETHING LIKE HUMAN	FUEL / EPIC †
				AIRPOWER	
8	37	—	2	**HASH PIPE**	WEEZER / GEFFEN/INTERSCOPE
9	9	7	27	**SOUTH SIDE** / PLAY	MOBY FEATURING GWEN STEFANI / V2 †
10	10	10	31	**ONE STEP CLOSER** / (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK / WARNER BROS. †
11	14	20	10	**DROPS OF JUPITER (TELL ME)** / DROPS OF JUPITER	TRAIN / COLUMBIA †
12	12	12	15	**DUCK AND RUN** / THE BETTER LIFE	3 DOORS DOWN / REPUBLIC/UNIVERSAL †
13	11	8	25	**BUTTERFLY** / THE GIFT OF GAME	CRAZY TOWN / COLUMBIA †
14	15	13	37	**HEMORRHAGE (IN MY HANDS)** / SOMETHING LIKE HUMAN	FUEL / 550 MUSIC/EPIC †
15	16	15	12	**HIT OR MISS** / NEW FOUND GLORY	NEW FOUND GLORY / DRIVE THRU/MCA †
16	17	21	8	**HEY PRETTY** / HAUNTED	POE / FEI/ATLANTIC †
17	13	18	11	**NO ONE** / 13 WAYS TO BLEED ON STAGE	COLD / FLIP/GEFFEN/INTERSCOPE †
18	8	5	24	**OUTSIDE** / THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAIND WITH FRED DURST / FLAWLESS/GEFFEN/INTERSCOPE †
19	23	28	6	**CRAWLING** / (HYBRID THEORY)	LINKIN PARK / WARNER BROS. †
20	26	29	8	**YOUR DISEASE** / EVERY SIX SECONDS	SALIVA / ISLAND/IDJMG †
21	22	25	4	**DREAM ON** / EXCITER	DEPECHE MODE / MUTE/REPRISE †
22	18	17	12	**THE HOLLOW** / MER DE NOMS	A PERFECT CIRCLE / VIRGIN
23	35	38	3	**THE SPACE BETWEEN** / EVERYDAY	DAVE MATTHEWS BAND / RCA
24	21	22	13	**MOVIES** / ANTHOLOGY	ALIEN ANT FARM / NEW NOIZE/DREAMWORKS †
25	19	16	10	**BETWEEN ANGELS AND INSECTS** / INFEST	PAPA ROACH / DREAMWORKS †
26	28	26	6	**WAITING** / WARNING	GREEN DAY / REPRISE
27	25	23	9	**MY HAPPINESS** / ODYSSEYNUMBERFIVE	POWDERFINGER / REPUBLIC/UNIVERSAL
28	30	—	2	**IMITATION OF LIFE** / REVEAL	R.E.M. / WARNER BROS. †
29	31	—	2	**ELEVATION** / ALL THAT YOU CAN'T LEAVE BEHIND	U2 / INTERSCOPE
30	24	14	23	**YELLOW** / PARACHUTES	COLDPLAY / CAPITOL †
31	29	27	24	**RENEGADES OF FUNK** / RENEGADES	RAGE AGAINST THE MACHINE / EPIC †
32	38	—	2	**FAT LIP** / ALL KILLER, NO FILLER	SUM 41 / ISLAND/IDJMG †
33	27	24	12	**ARE YOU THERE?** / UNWIND	OLEANDER / REPUBLIC/UNIVERSAL †
34	33	34	6	**HERE'S TO THE NIGHT** / HORROSCOPE	EVE 6 / RCA †
35	34	35	4	**IT DON'T MATTER** / SOUTHERN DISCOMFORT	REHAB / EPIC
36	32	32	20	**VOICES** / THE SICKNESS	DISTURBED / GIANT/REPRISE †
37	NEW ▶		1	**SO FAR AWAY** / STABBING WESTWARD	STABBING WESTWARD / KOCH †
38	40	40	3	**FRED ASTAIRE** / THROWING THE GAME	LUCKY BOYS CONFUSION / ELEKTRA/EEG
39	RE-ENTRY		3	**GREED** / AWAKE	GODSMACK / REPUBLIC/UNIVERSAL †
40	36	33	4	**ROLL ON** / ROLL ON	THE LIVING END / REPRISE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 73 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

PROGRAMMERS TAKE A CUE

(Continued from preceding page)

CIRCUMVENTING RADIO

For radio programmers, the stigma of taking a cue from the tube has lessened a great deal from the days when video music channels dominated the musical agenda.

"We use our music director and our ears for a large majority of the songs we pick," says B96's Cavanah. Yet, he is happy to see labels do things with their artists other than putting another glossy ad in a music trade magazine. "The labels need to be creative in the way they get things exposed and to create demand for a group."

For Kaplan, keeping tabs on TV trends is part of his research process, so he doesn't mind if it gets a single going. "I need to reflect what pop culture wants, so if they're forcing me on something, then more power to them, because I need to reflect what TV is doing."

One record promotion staffer says labels have had a difficult time converting TV appearances to radio adds. "[Programmers] can accept things when it comes up from video, but they cannot accept it when it comes from TV. It seems like it catches them off guard. Programmers don't want to accept the fact that television has any influence with them."

ZELLNER

Zellner, whose station does not play O-Town or Eden's Crush, says that listener calls or local sales figures that get a boost from TV exposure aren't enough to get a single on the air. "Sales is a good tool, but it should never be a deciding factor in what gets played on the radio. It's about the sound of your station and matching the expectations of your audience. Even if it tests well and even if it's selling, it doesn't mean that we have to recognize it on the air."

Ingenloff concedes he spends a great deal of time convincing suspicious PDs that Eden's Crush has a radio hit and that at the moment, TV is driving most of the group's CD sales. But that doesn't mean radio is not important. "You need radio because you're going to have more music, and TV is not going to be there," he says. Moreover, radio is essential because retailers monitor an artist's radio picture.

Still, Hashimoto is proud to say *ER* helped her decide to add Amanda Ghost. She says she would do it again for the right song. "We all do research because we want to back up our instincts, but certainly when you have a record that your audience is telling you that they're very excited about and that show is huge, that is a really good indicator."

And while label promotion teams, often frustrated with programmers' decisions, no doubt fantasize about a day when radio is not needed, Kostich thinks that day is a long way away. "TV is a great one-time impression, but it should only be used as a platform to help an artist who is trying to get their music heard."

Adds Ingenloff, "With TV, you create TV stars, but at the end of the day, it's all about the music. If it's good, radio will play you."

Eveo Enhances Music Videos With Internet Capabilities

EVEO'S ALTERNATIVES: What's the future of music videos? Making one version for TV and another version for the Web. At least that's the idea that San Francisco-based Eveo aims to bring to the music industry with the creation of a new division, Eveo Music.

As Eveo VP of music **Kimberly Knoller** says, "Music video exposure on TV and the Web isn't an either/or situation. It's about extending the life of a video beyond TV outlets."

Eveo Music collaborates with an artist and record company to create a concept for a video. The video is then shot with multiple versions in mind: one version for TV (usually a visual version of the recorded single) and another version for the Web, which can include more interactive elements. Extra video elements that Eveo adds include custom indexing and formatting of the video on the Web and the ability to send the video via E-mail.

THE EYE

by Carla Hay

Any extra footage can also be used for future Web productions, electronic press kits, or home video/DVD releases, at the discretion of the artists and record companies.

"With videos on the Web, it's easier to go after a very targeted audience with video-enabled marketing tools," Knoller says. "People can E-mail the video to their friends, and they can see things about the video that they can't see on TV. Napster has already shown us that millions of people are going to the Web to discover new music. Our goal is to make this kind of video technology as common in a marketing plan as a publicity photo."

So far, record companies that Eveo has worked with include Loud Records (**M.O.P.'s** "Cold as Ice" video) and Epitaph Records (**Guttermouth's** "She's Got the Look" video). Eveo has also recruited several directors, including **Paul Andresen, Big Brother (aka Charles Jensen), Natalie McGowan Spencer,** and **Dustin Robertson**.

Loud Records VP of video production **Melissa Ruderman** says of Eveo, "With their cutting-edge directorial talent and expertise, they expand artists' visibility beyond traditional outlets."

If this is such a great idea, then why hasn't it caught on more? First, almost all major labels have policies restricting most Web sites from streaming their full-length music videos. For now, a record company is most likely to restrict a Web-exclusive music video to its own Web site or the artist's official site. Second, most music videos are produced using film, not the digital video needed for the technology that Eveo advocates.

Music video director Andresen says that using digital video is the future of music video production. "Three years ago, I was a complete film snob," he says. "I thought that the best quality to shoot a video came from film. In the last two years, I began using digital technology, and now I'm a big fan of it."

Andresen—who has directed such videos as **Metallica's** "The Memory Remains" and **Van Halen's** "Without You"—adds, "Using film won't go away, but with digital video, you can put cameras where you couldn't before, and you can make videos less expensively than you can with film. Record companies can get so much more for their money if they were to use this technology."

So why are record companies reluctant to utilize a more cost-effective technology for making videos? "People are like sheep," Andresen quips. "They don't want to take a chance until they see more people doing it."

Many entertainment industry insiders are predicting that a turning point may arrive with next year's *Star Wars: Episode II*, the first major motion picture to be shot entirely with digital video. The decision to shoot the movie in this medium was made by *Star Wars* creator **George Lucas** in what many consider to be a risky but visionary move.

"It's going to take a maverick to change people's minds," Andresen says. "I'm challenging record companies to catch up."

THIS & THAT: The untimely death of 28-year-old MTV manager of music and talent **Fred Jordan** (see Lifelines, page 97) sent shock waves throughout the industry. Our deepest sympathies go to Jordan's family, friends, and colleagues.

Tommy Boy Records head of media relations **Beth Keifetz** has added duties as head of the label's video promotion department. She replaces **Victor Lee**, who segues to head of promotion for the dance-music Tommy Boy Silver Label. As of Monday (30), **Louis Smith** joins Tommy Boy as director of video promotion. Smith was previously a video promotion assistant at Elektra Entertainment.

Production company Shooting Gallery has been acquired by Internet business itemus.

FOR WEEK ENDING APRIL 22, 2001

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

1 **Destiny's Child**, Survivor
2 **Eve**, Let Me Blow Ya Mind
3 **2Pac**, Until The End Of Time
4 **Lil Bow Wow**, Puppy Love
5 **Missy "Misdemeanor" Elliott**, Get Ur Freak On
6 **Ja Rule**, I Cry
7 **Case**, Missing You
8 **Lil' Romeo**, My Baby
9 **Tank**, Maybe I Deserve
10 **Christina Aguilera, Lil' Kim, Mya & Pink**, Lady Marmalade
11 **Ray-J**, Wait A Minute
12 **Three The... G.dep, P. Diddy & Black Rob**, Let's Get It
13 **Lil' Mo**, Superwoman
14 **Snoop Dogg**, Lay Low
15 **Musiq Soulchild**, Love
16 **OutKast**, So Fresh, So Clean
17 **R. Kelly**, Fiesta
18 **Janet**, All For You
19 **Mos Def**, Umi Says
20 **Tyrese**, I Like Them Girls
21 **QB Finest**, Oochie Wally
22 **India.Arie**, Video
23 **Eric Benet**, Love Don't Love Me
24 **Gimuwine**, There It Is
25 **Trick Daddy**, Take It To Da House
26 **Jagged Edge**, Promise
27 **K-Ci & JoJo**, Wanna Do You Right
28 **Sunshine Anderson**, Heard It All Before
29 **City High**, What Would You Do?
30 **Queen Pen**, I Got Cha
31 **Lil' Wayne**, Everything
32 **Jill Scott**, A Long Walk
33 **R. Kelly**, A Woman's Threat
34 **Jay-Z**, Guilty Until Proven Innocent
35 **Chante Moore**, Bitter
36 **Dave Hollister**, Take Care Of Home
37 **Jadakiss**, Put Your Hands Up
38 **112**, It's Over Now
39 **Xzibit**, Front 2 Back
40 **Olivia**, Bizounce
41 **The Beatnuts**, No Escapin' This
42 **Bishop**, U Know U Ghetto
43 **N*E*R*D**, Lapdance
44 **Koffee Brown**, After Party
45 **Kirk Franklin And Mary Mary**, Thank You
46 **Toya**, I Doll
47 **Nelly**, Ride Wit Me
48 **Buzzy Bone**, Father
49 **Doggys Angels**, Pleezbalivit!
50 **Big Pun**, How We Roll

NEW ONS

112, Peaches & Cream
Syleena Johnson, I Am Your Woman
Aaliyah, We Need A Resolution
Foxy Brown, B.K. Anthem
Faith Evans, Good Life (The Remix)
Wyclef Jean, Perfect Gentlemen
St. Lunatics, Midwest Swing

CMT

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Jessica Andrews**, Who I Am
2 **Kenny Chesney**, Don't Happen Twice
3 **Brooks & Dunn**, Ain't Nothing 'Bout You
4 **Faith Hill**, If My Heart Had Wings
5 **The Saggy Baggy Boys**, I'm A Man Of Constant Sorrow
6 **Mark McGuinn**, Mrs. Steven Rudy
7 **Travis Tritt**, It's A Great Day To Be Alive
8 **Trisha Yearwood**, I Would've Loved You Anyway *
9 **Darryl Worley**, Second Wind *
10 **Billy Gilman**, There's A Hero *
11 **Gary Allan**, Right Where I Need To Be
12 **Jamie O'Neal**, When I Think About Angels *
13 **Trick Pony**, Pour Me
14 **Alan Jackson**, When Somebody Loves You
15 **Nickel Creek**, When You Come Back Down
16 **Patty Loveless**, The Last Thing On My Mind
17 **Diamond Rio**, One More Day
18 **Chris Cagle**, Laredo
19 **Montgomery Gentry**, She Couldn't Change Me
20 **Sara Evans**, I Could Not Ask For More
21 **Brad Paisley**, Two People Fell In Love
22 **Vince Gill**, Feels Like Love
23 **Clay Davidson**, Sometimes
24 **Charlie Robison**, I Want You Bad
25 **Dixie Chicks**, Cowboy Take Me Away
26 **Billy Ray Cyrus**, You Won't Be Lonely Now
27 **Sherrie Austin**, Jolene
28 **Lee Ann Womack**, I Hope You Dance
29 **Terri Clark**, No Fear
30 **Dixie Chicks**, Goodbye Earl
31 **Jo Dee Messina**, That's Tha Way
32 **Keith Urban**, Your Everything
33 **Sara Evans**, Born To Fly
34 **Toby Keith**, How Do You Like Me Now!?
35 **Dixie Chicks**, Without You
36 **Jamie O'Neal**, There Is No Arizona
37 **Travis Tritt**, Best Of Intentions
38 **Faith Hill**, Breathe
39 **LeAnn Rimes**, I Need You
40 **Toby Keith**, Country Comes To Town
41 **Faith Hill**, The Way You Love Me
42 **Aaron Tippin**, People Like Us
43 **Aaron Tippin**, Kiss This
44 **Toby Keith**, You Shouldn't Kiss Me Like That
45 **Jo Dee Messina**, Burn
46 **Cyndi Thomson**, What I Really Meant To Say
47 **Darryl Worley**, A Good Day To Run
48 **Lee Ann Womack**, Ashes By Now
49 **Rick Ferrell**, The Girl's Got It Goin' On
50 **George Strait**, Write This Down

* Indicates Hot Shots

NEW ONS

Elbert West, Diddley

MTV

Continuous programming
1515 Broadway, NY, NY 10038

1 **Nelly**, Ride Wit Me
2 **Stella Soleil**, Kiss Kiss
3 **Christina Aguilera, Lil' Kim, Mya & Pink**, Lady Marmalade
4 **Good Charlotte**, The Click
5 **Destiny's Child**, Survivor
6 **Janet**, All For You
7 **Lifehouse**, Hanging By A Moment
8 **Fatboy Slim**, Weapon Of Choice
9 **Three The... G.dep, P. Diddy & Black Rob**, Let's Get It
10 **Eve**, Let Me Blow Ya Mind
11 **Snoop Dogg**, Lay Low
12 **Sunshine Anderson**, Heard It All Before
13 **Missy "Misdemeanor" Elliott**, Get Ur Freak On
14 **Incubus**, Drive
15 **OutKast**, So Fresh, So Clean
16 **Joe**, Stutter
17 **Jennifer Lopez**, Play
18 **Staind**, It's Been Awhile
19 **2Pac**, Until The End Of Time
20 **Olivia**, Bizounce
21 **Dream**, This Is Me
22 **Tyrese**, I Like Them Girls
23 **Uncle Kracker**, Follow Me
24 **Limp Bizkit**, My Way
25 **Linkin Park**, Crawling
26 **Tantric**, Breakdown
27 **R. Kelly**, Fiesta
28 **India.Arie**, Video
29 **Dave Matthews Band**, I Did It
30 **Trey**, Drops Of Jupiter
31 **City High**, What Would You Do?
32 **Jay-Z**, Guilty Until Proven Innocent
33 **Trick Daddy**, Take It To Da House
34 **O-Town**, All Or Nothing
35 **Papa Roach**, Between Angels And Insects
36 **Sum 41**, Fat Lip
37 **Britney Spears**, Don't Let Me Be The Last To Know
38 **Backstreet Boys**, The Call
39 **Aerosmith**, Jaded
40 **Saliva**, Your Disease
41 **Ludacris**, Southern Hospitality
42 **Samantha Mumba**, Baby, Come Over (This Is Our Night)
43 **Nelly Furtado**, I'm Like A Bird
44 **American Hi-Fi**, Flavor Of The Weak
45 **Cold**, No One
46 **Jagged Edge**, Promise
47 **Poe**, Hey Pretty
48 **3 Doors Down**, Duck And Run
49 **Limp Bizkit**, Rollin'
50 **Tank**, Maybe I Deserve

** Indicates MTV Exclusive

NEW ONS

No Adds This Week

VH1

MUSIC FIRST
Continuous programming
1515 Broadway, NY, NY 10036

1 **Janet**, All For You
2 **Dido**, Thank You
3 **Aerosmith**, Jaded
4 **Moby**, South Side
5 **Lenny Kravitz**, Again
6 **U2**, Walk On
7 **Train**, Drops Of Jupiter (Tell Me)
8 **Nelly Furtado**, I'm Like A Bird
9 **Lifehouse**, Hanging By A Moment
10 **Dave Matthews Band**, I Did It
11 **Destiny's Child**, Survivor
12 **Fatboy Slim**, Weapon Of Choice
13 **Jennifer Lopez**, Play
14 **Jill Scott**, A Long Walk
15 **Uncle Kracker**, Follow Me
16 **Bon Jovi**, Say It Isn't So
17 **Fuel**, Hemorrhage (In My Hands)
18 **R.E.M.**, Imitation Of Life
19 **Matchbox Twenty**, Mad Season
20 **Coldplay**, Yellow
21 **Incubus**, Drive
22 **Anastacia**, I'm Outta Love
23 **The Corrs**, Breathless
24 **Shaggy**, Angel
25 **Sade**, King Of Sorrow
26 **Stella Soleil**, Kiss Kiss
27 **Matchbox Twenty**, Bent
28 **Nina Gordon**, Now I Can Dee
29 **India Arie**, Video
30 **Madonna**, Don't Tell Me
31 **Macy Gray**, I Try
32 **3 Doors Down**, Kryptonite
33 **Sting**, Desert Rose
34 **Barenaked Ladies**, Pinch Me
35 **Britney Spears**, Don't Let Me Be The Last To Know
36 **U2**, Beautiful Day
37 **Tom Braxton**, He Wasn't Man Enough
38 **No Doubt**, Simple Kind Of Life
39 **Bon Jovi**, It's My Life
40 **Depeche Mode**, Dream On
41 **Josh Joplin Group**, Camera One
42 **Shelby Lynne**, Killin' Kind
43 **Chris Isaak**, Wicked Game
44 **R.E.M.**, Losing My Religion
45 **Queen**, Bohemian Rhapsody
46 **Shania Twain**, That Don't Impress Me Much
47 **Goo Goo Dolls**, Iris
48 **Aerosmith**, I Don't Want To Miss A Thing
49 **Madonna**, Beautiful Stranger
50 **Santana**, Maria Maria

NEW ONS

Sting, After The Rain Has Fallen
Go-Go's, Unforgiven
David Gray, Please Forgive Me
Megadeth, Moto Psycho
Joan Osborne, Love Is Alive

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 5, 2001.

MUCHMUSIC USA

Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

Stella Soleil, Kiss Kiss (NEW)
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Eve 6, Here's To The Night
Depeche Mode, Dream On
The Living End, Roll On
Staind, It's Been Awhile
Missy "Misdemeanor" Elliott, Get Ur Freak On
Fatboy Slim, Weapon Of Choice
Eve, Let Ma Blow Ya Mind
Sunshine Anderson, Heard It All Before
Jennifer Lopez, Play
Josh Joplin Group, Camera One
Godsmack, Greed
Gorillaz, Clint Eastwood
Destiny's Child, Survivor
OutKast, So Fresh, So Clean
Limp Bizkit, My Way
Nelly Furtado, I'm Like A Bird
Nelly, Ride Wit Me
American Hi-Fi, Flavor Of The Weak

DISNEY CHANNEL

Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling (Upside Down)
Brook Allison, The Kiss Off (Goodbye)
Dream, He Loves U Not
Leslie Carter, Like, Wow!
Lil Bow Wow, Puppy Love
Nelly Furtado, I'm Like A Bird
Richard Lugo, Boom
Samantha Mumba, Baby, Come Over (This Is Our Night)

MTV2

Continuous programming
1515 Broadway
New York, NY 10036

Pete Yorn, Life On A Chain
(International) Noise Conspiracy, Reproduction Of Death
The Wallflowers, Letters From The Wasteland
matchbox twenty, Mad Season

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

India.Arie, Video (NEW)
The Immigrants, Holding On To This Somehow (NEW)
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Shaggy, Angel
Lifehouse, Hanging By A Moment
Dido, Thank You
Janet, All For You
Aerosmith, Jaded
Destiny's Child, Survivor
Nelly Furtado, Turn Out The Light
Econoline Crush, Make It Right
Trebleharger, Brand New Lover
U2, Walk On
Jennifer Lopez, Play
Nelly, Ride Wit Me
Crazy Town, Butterfly
SoulDecision, Let's Do It Right
Fatboy Slim, Weapon Of Choice
Our Lady Peace, Life
Coldplay, Yellow

MTV MUSIC TELEVISION INTERNATIONAL

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Aerosmith, Jaded
U2, Stuck In A Moment
Oreja De Van Gogh, Cuidate
Creed, With Arms Wide Open
Backstreet Boys, The Call
Ricky Martin With Christina Aguilera, Nobody Wants To Be Lonely
Christina Aguilera, Pero Me Acuerdo De Ti
Daft Punk, One More Time
Limp Bizkit, Rollin'
MoDJo, Chillin'
Alejandro Sanz, El Alma Al Aire
Eminem, Stan
El Gran Silencio, Dejenme Si Estoy Llorando
Jennifer Lopez, Love Don't Cost A Thing
Dido, Here With Me
Westlife, I Lay My Love On You
Genitallica, Que Fue Lo Que Paso?
Madonna, Don't Tell Me
Janet, All For You
Morbo, Ensename

URBAN X-PRESSIONS

2 hours weekly
3900 Main St
Philadelphia, PA 19127

Ray-J, Wait A Minute
Destiny's Child, Survivor
Eve, Who's That Girl?
Sunshine Anderson, Heard It All Before
OutKast, So Fresh, So Clean
QB Finest, Oochie Wally
Janet, All For You
Jay-Z, Guilty Until Proven Innocent
Missy "Misdemeanor" Elliott, Get Ur Freak On
Nelly, Ride Wit Me
Maxwell, Get To Know Ya
Angie Martinez, Dem Thangs
N*E*R*D, Lapdance
The Beatnuts, No Escapin' This
Lil' Mo, Superwoman

POWER PLAY MUSIC VIDEO TELEVISION

5 hours weekly
223-225 Washington St
Newark, NJ 07102

U2, Walk On
Jonatha Brooke, Linger
Coldplay, Shiver
Maxwell, Get To Know Ya
Madonna, What It Feels Like For A Girl
Britney Spears, Don't Let Me Be The Last To Know
Destiny's Child, Survivor
India.Arie, Video
Janet, All For You
Eve, Who's That Girl?
Depeche Mode, Dream On
Aerosmith, Jaded
Buckcherry, Ridin'
Sunshine Anderson, Heard It All Before
Rammstein, Links 234
Pink, You Make Me Sick
Dave Matthews Band, I Did It
Don Henley, Everything Is Different Now
Alien Ant Farm, Movies
Missy "Misdemeanor" Elliott, Get Ur Freak On

CMC CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Janet, All For You
Eden's Crush, Get Over Yourself
Eve, Let Ma Blow Ya Mind
Destiny's Child, Survivor
Britney Spears, Don't Let Me Be The Last To Know
Nelly, Ride Wit Me
Crazy Town, Butterfly
Shaggy, Angel
Dream, This Is Me
Snoop Dogg, Lay Low
Tyrese, I Like Them Girls
OutKast, So Fresh, So Clean
Moby, South Side
Linkin Park, One Step Closer
Lil Bow Wow, Puppy Love

CALENDAR

MAY

May 1, **Entertainment Industry Networking Night**, One Night Stan's, Hollywood. 954-929-1566.

May 1, **Getting Signed: An A&R Man's View**, Musical Theatre Works, New York. 516-621-6424.

May 2, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-254-369.

May 2-6, **6th Annual Key West Songwriters Fest**, Waterfront Playhouse and other locations, Key West, Fla. 615-791-9116.

May 2-6, **2001 Assn. for Independent Music Convention**, Regal Biltmore Hotel, Los Angeles. 800-607-6526.

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 3, **Skylar Neil Memorial Golf Tournament**, presented by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 310-358-4970.

May 10, **26th Annual Humanitarian of the Year Award Gala**, presented by the T.J. Martell Foundation, New York Hilton, New York. 212-833-5444.

May 14, **Fourth Annual Music and Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Los Angeles. 213-202-5735.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 14-21, **Fourth Annual Hip-Hop Appreciation Week**, Riverside Church, New York. 201-521-9742.

May 15, **Steven J. Ross Award Dinner**, presented by the Entertainment, Media, and Communications Division of UJA-Federation of New York, Waldorf-Astoria, New York. 212-843-8028.

May 16, **10th Annual Music Video Production Asso. Awards**, Directors Guild of America, Los Angeles. 323-469-9494.

May 22, **Understanding Basic Trademark Law in Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail jpesselnick@billboard.com.

LIFELINES

BIRTHS

Girl, Caeli Mary Cathleen, to **Meagan Gurley Sullivan** and **Bill Sullivan**, April 2 in Nashville. Mother is VP, publicity and marketing, for Gurley & Co.

Girl, Magdalyn Michele, to **Buckley Hugo** and **Diane Hoppe Hugo**, April 3 in Summit, N.J. Father is GM for Spirit Music Group.

Girl, Natalie Else, to **Matthew** and **Elke Kletter**, April 11 in Manhattan, N.Y. Father is an entertainment lawyer.

Boy, Jakob Joseph, to **Danny** and **Jessica Shuler**, April 17 in New York. Father is the co-producer/engineer/drummer for Biohazard.

Boy, Charles Richard, to **Jack** and **Sharon Logan**, April 17 in Athens, Ga. Father is a singer/songwriter for Backburner Records.

Boy, Nicholas Grev, to **Phil** and **Orianne Collins**, April 21 in Geneva, Switzerland. Father is an Atlantic recording artist.

DEATHS

Fred Jordan, 28, of undisclosed causes, April 18 in New York. He was manager of music and talent for MTV and had worked there for nine years. No survivor information is known.

Guiseppe Sinopoli, 54, of a heart attack, April 20 in Berlin. The Italian conductor collapsed at the podium while leading a performance of Verdi's *Aida* at Berlin's Deutsche Opera. A veteran recording artist for the Deutsche Grammophon and Teldec labels, Sinopoli excelled in performances of scores from Bruckner and Wagner to the Second Viennese School. He was resident conductor of Dresden's Staatskapelle since 1992 and was associated with the Philharmonia Orchestra of London and Rome's Santa Cecilia Conservatory. Born in Venice, he held polymath interests. A degree in psychiatric medicine was followed by music studies and schooling in Egyptology; he was to receive a degree in the field April 23 from Rome University. Also a composer, he debuted his opera *Lou Salomé* in 1981 in Munich. He is survived by a wife and two sons.

GOOD WORKS

AIDS AID: **Eden's Crush** will perform at the Elizabeth Glaser Pediatric AIDS Foundation's eighth annual Kids for Kids event, which takes place April 29 at Wollman Rink in New York's Central Park. The event will also feature carnival activities. A variety of celebrities such as Sen. **Hillary Rodham Clinton, Kirsten Dunst, Chloe Sevigny,** and **Richard Gere** will volunteer at the event. All proceeds will be used for AIDS research and research for other life-threatening diseases affecting children. Contact: **Allison Eibl** at 646-654-8314.

AUTISM EVENT: The Wheat From Chaff Music Festival, taking place April 29 at Pinot Hollywood in Los Angeles, will feature such artists as **Abbey Booth, Benign, Danny Blitz & the Jet Age Hoods,** and **the Piper Downs.** The event will raise money for Cure Autism Now, an organization of parents, physicians, and researchers who are dedicated to promoting autism research. Contact: **the New Philanthropy Group** at 310-899-9191.

INSTRUMENT DRIVE: A used musica-instrument drive, sponsored by the Mr. Holland's Opus Foundation, will be held the week of May 6. All donated instruments will be refurbished and distributed to a number of Southern California schools. Instruments can be dropped off at any Sam Ash Music or Guitar Center location in Los Angeles and nearby Orange County. The Opus Foundation is a nonprofit organization that promotes instrumental music nationwide. Contact: **Ray Costa** at 323-650-3588.

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(Continued from page 1)

Records, as well as 25% in Zomba Music Publishing.)

Meanwhile, EMI has distribution deals for Jive in various European and Latin American markets. EMI Recorded Music president/CEO Ken Berry is said to be keen to improve on his already good relationship with Calder, especially if it means obtaining Zomba's American distribution—notwithstanding any BMG/EMI merger.

"Whatever plays out with Ken Berry and Middelhoff," says Ralph Simon, co-founder of Zomba and Calder's business partner for 20 years to 1990, "it will be fueled by Clive's unshakable confidence in his own ability. He knows that ultimately he will always be ahead of these guys, because he can understand the music."

Since founding Zomba roughly 30 years ago, Calder has expanded his empire to include 50 companies spanning six divisions: records, music publishing, production music libraries, record/software distribution and export, film/TV music, and recording studios and equipment rental.

Experience as a musician and

CALDER

record producer in his native South Africa during the late '60s and early '70s is merely one of Calder's many assets cited by past and present business associates, artists, colleagues, and friends. More than two dozen of them spoke to *Billboard* for this report, some insisting on anonymity because they know of his desire for privacy and for keeping a low public profile.

Indeed, the Zomba chief was described by one as "the Howard Hughes of pop music," so intense is his dislike of being personally in the spotlight. He has done only one major interview in the past five years, and he declined to speak to *Billboard* for this article. (Calder understands journalism, though; he was a *Billboard* correspondent in Johannesburg in 1969.)

"I'm amazed at the breadth of [Calder's] grasp, the astuteness of his evaluations, the observations he has," says J Records president Clive Davis—who, while running Arista Records, provided Jive with its first U.S. label outlet in 1981. "He has the right take, whether it's on music, artistry, or the other [record] companies. I love his passion for music. I relate to that."

Jive artists have come to expect someone who is hands-on, even when they don't see him. "We never met him until we'd been on the label for a year and a half," Backstreet Boy Howie Dorough says. "But he was behind everything. He was like the grand wizard, the man behind the curtain. We owe a lot of our success to Jive. They were the masterminds behind hooking us up with people like [producers/songwriters] Denniz Pop and Max Martin."

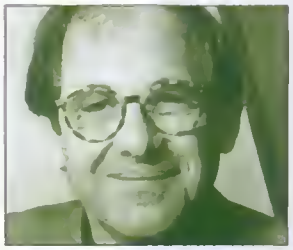
David Gresham, CEO of the South African record company that bears his name, knew Calder when the latter was a bass player in such local bands as the In Crowd and Calder's Collection (see story, this page). "Clive used to play the clubs, and when they had a band break, he booked me to DJ for an hour," Gresham recalls. "He was a great musician. He knew everything about what has to go on a record. He'll tell you, 'The guitar doesn't fit there. Take that piano out.' Very precise. And when [his band] used to tour, he used to do the bookings, make sure the transport was there, everything. He would leave nothing to chance."

Precision deal-making and leaving nothing to chance have been Calder hallmarks ever since. "Whatever is agreed is what will be," says Andy Taylor, CEO of U.K.-based Sanctuary Group, who signed British rockers Iron Maiden to Zomba Music Publishing in 1979. "If you've missed something in the deal, you can't expect to have the benefit of saying, 'Well, look, we didn't cover that, so . . .' He will take advantage of the loophole. It's a tough way to do business, but I guess it's the only way you could cope with that number of deals."

Taylor says Sanctuary, which was co-owned by Zomba from 1989-91, has never had problems with Calder's style. "Once the deal's been agreed, we've always found it to be honorably operated. Hence, our 20 years' relationship with him." Iron Maiden's publishing is still signed to Zomba, which has also had deals over the years with other Sanctuary-affiliated acts like W.A.S.P., Helloween, and Poison.

Such negotiating traits are certain to figure in whatever distribution or partnership strategy Calder selects for Zomba's future. "He's a superb deal-maker and a leverage maker," says a top industry executive who has dealt extensively with him. "He'll use the possibility of a BMG/EMI merger to extract whatever value he can from either or both parties. That means someone's going to be writing a check for something. It may be that he'll renew [Zomba's distribution deal] with BMG for three years. It may be that he'll move to EMI or elsewhere. Or it may be related to some unwinding of BMG's option. He has some options on both the publishing and the record sides. There's no chance any of these events is going to transpire and he won't get a check."

Further validation of Calder's business acumen comes from Heinz Henn, former right-hand man to the late Rudi Gassner, president of BMG International from 1987-2000. Gassner


SIMON

had "total, utter professional respect" for the Zomba chief, Henn says. "They did not always see eye to eye, but even when they didn't—and obviously I know this just from Rudi's side—and Rudi lost a battle, he always lost it with pride. There was never any nastiness [between them]. It was, 'Damn it, Clive got me on that one.'"

In terms of "strategy, fast action, and clever thinking, Clive was Rudi's equal, no doubt about it," adds Henn, who served as BMG International's senior VP of A&R and marketing during the period that the major handled Jive Records in various global markets. "That's why they always had such good competition."

When Zomba switched its international record distribution to a combination of indie licensees and the Virgin Music Group, Calder said that he felt BMG "had seriously stunted the growth of our record business" (Billboard, Nov. 2, 1996).

Henn concedes that Calder "was always fairly critical of us when it came to the work we did on the black roster. At that time, it was R. Kelly, Kool Moe Dee, Jazzy Jeff. We couldn't [break any of it], but it wasn't for the lack of trying. Clive felt that we didn't try hard enough. We'd ask, 'Could you please give us a little bit of pop mixed in with the urban stuff?

(Continued on next page)

Zomba Seed Sown In South Africa

Musicians Clive Calder, Ralph Simon Started Company 30 Years Ago

BY ADAM WHITE and DIANE COETZER

LONDON—With tales of envelopes of cash thrown over a convent fence and of a socially subversive neo-punk band, the Zomba Group's roots—and its business model—stretch back 30 years to apartheid-era southern Africa. Even the company's identity comes from that part of the world, named after the administrative capital of former British colony Malawi.

In late 1971, a pair of 24-year-old South African musicians, Clive Calder and Ralph Simon, forged business partnerships together in record production and promotion, music publishing, artist management, and concert promotion.

"In South Africa," explains David Gresham, CEO and managing director of Johannesburg-based David Gresham Record Co., "you couldn't do just one thing. It was too small. This is not a country where you have a million-seller. A No. 1 record is a 10,000-unit seller. That only pays the rent for a month or two."

"Everything Zomba does today, they did back then," contends Robin Eggar, author of a forthcoming biography of Shania Twain, the Canadian singer whose husband, Robert John "Mutt" Lange, was the third vital player in Zomba's founding. Lange, a little younger than Calder and Simon, was born in what was then Rhodesia.

One of the first Calder/Simon enterprises was Sagittarius Management; another was Clive Calder Productions (CCP). Distribution of CCP product was handled by EMI Records South Africa, where Calder had worked as A&R manager for 18 months.

"Clive had involved himself [at EMI] in signing the big groups of the time," recalls Owen Coetzer (Diane Coetzer's father), a journalist who ran a regular music supplement within a local daily newspaper. Those EMI acts included psychedelic rockers Freedom's Children and the Otis Waygood Blues Band.

A former member of Waygood's crew, Alan Zipper, remembered touring in 1970 behind the release of *The Black Album*, which Calder produced and on which he played piano. "His plan was to broaden the band's fan base to the point where kids in the smallest town were clamoring for the record," Zipper writes in liner notes for the album's recent reissue, "and that meant playing everywhere—Kroonstad, Klerksdorp, Witbank, you name it—towns where longhairs had never been seen before."

This was the music "that I, as a teenager, traveled to Johannesburg from the East Rand to see and hear, and it is indelibly imprinted in my mind and soul," recalls Benjy Mudie, who heads the South African label Fresh Music, which is rereleasing Calder's productions and other repertoire from the late '60s and early '70s. These include albums by Waygood, Hawk, Suck, Freedom's Children, and Abstract Truth, licensed from EMI, which bought CCP in 1972.

Another artist produced by Calder (and Lange) at EMI was Peter Vee, now managing director in South Africa of BMG Music Publishing. "I first met Clive in the 1960s when he was a bass player and I was a drummer and singer in an opposition band," Vee says. They subsequently formed the Four Dukes and the In Crowd. "We did a lot of Motown and soul covers."

Later, Calder put Vee with producer Lange. "I'm very proud of Clive," Vee says. "He's achieved his success by carrying through the same sincerity and energy that he put in as a young man in South Africa."

Record producer Allan Goldswain says he and Calder ("an excellent cricket player") were in another cover band called Birds of a Feather, later known as Calder's Collection—"a good name, because Clive was really being noticed in the industry through his work at EMI, as well as the writing he did for *Billboard*" (see story, next page).

Lange's musicianship was on display in Sound Reason (he played bass); Gresham also remembers Goldswain and Lange together in the band Hocus. Lange began producing for Calder at CCP, including "Sunday Monday Tuesday" by Jessica Jones. Gresham recalls, "Mutt was engineering at Sonovision and said, 'I'd love to produce [this track] with you.' We had a very big hit."

Lange moved to London with his first wife, Stevie, developing his producer chops and—when Calder and Simon followed—making records for rock bands signed to U.K. labels like Vertigo, Mercury, Ensign, and Virgin. "My research shows that without Mutt Lange, Zomba would not be the company it is today," says Eggar, whose Twain book will be published by Headline later this year. "Clive and Ralph would have made it, but it would have taken them longer."

Simon and Calder learned unusual lessons as they built their business, especially after setting up Zomba in the U.K. circa 1975. "One of the ways that we managed to get money in the early years [in the U.K.]," says Simon, "was through someone I met in London who worked for [then banned South African political organization] the African National Congress [ANC]. They needed money in South Africa to pay costs in defending anti-apartheid cases." Simon and Calder were given ANC-intended funds in England, "which we used to fuel the development of [our] business, and, in turn, we gave them cash [in South Africa]."

The Zomba principals arranged for envelopes of money to be tossed over the fence of a convent in a Johannesburg suburb. "That was the quid pro quo for getting the money in England," says Simon. "In political terms, this was always pro-ANC, but it was never overt."

Less dramatic, but also unpopular with South Africa's apartheid regime, was a band signed by Calder to EMI. "It was a pre-punk, alleged heavy-metal band called Suck," Owen Coetzer says. "I reviewed the album in a word: 'muck.' They were unmitigated horrors, vomiting onstage, destroying the equipment. In good old conservative South Africa, where discipline was still paramount and 'democracy' still a word in the dictionary, this was bad news. Suck lasted about six months."

Gresham laughs at the memory. "In South Africa, the Calvinistic/Lutheran society that suddenly saw posters in the street saying 'Time to Suck'—that was enough to upset the whole bloody bureau of state security!"

(Continued from preceding page)

Then we'll deliver.' And look what happened when he gave us the Backstreet Boys, which they couldn't give away in America."

Following a 1995 BMG International conference in Malaysia where the Florida pop quintet performed during a showcase, the company successfully marketed back-to-back hit Backstreet Boys albums in Germany and elsewhere, giving Jive a springboard to break the act in the U.S.

DAVIS

(Billboard, Nov. 1, 1997).

TOUGH DEAL-MAKING

At the heart of Zomba since it was registered (in Switzerland) in 1975 and formed in the U.K. is Calder's work ethic, his understanding of artists and music, and a strategic view of his group's development.

"In terms of starting early in the morning and working late at night, as long as I've known him, his seven-day-a-week regimen applied," says Simon. "He was always imbued with a very strong sense of efficiency and needing to make sure things were done punctiliously and correctly and demanding that from the people who worked for him."

Also, as Zomba began making strides in the U.K., "Clive looked at [other industry executives] serving on British Phonographic Industry committees and the like and said there was no time to be wasted on any of these extracurricular involvements, because they took away from making a business successful."

Andrew Lauder, who formed London-based Silvertone Records within the Zomba Group in 1988, says, "Clive was an incredibly hard-working guy—he just didn't stop. I wouldn't say it was quite the same thing as, say, [Island Records founder] Chris Blackwell, where [Blackwell] was sunk in music all day. Clive would listen to things and have things to say, but he used to give people leeway. He's just incredibly focused—he knows exactly what he wants to do and gets on and does it."

Lauder, who now co-runs the Evangeline label from England's west country, had latitude with Silvertone, which has focused on blues, acoustic, and roots music, in addition to its earlier rock exploits with the Stone Roses. One of the label's leading lights is *Billboard* 1993 Century Award winner Buddy Guy, whom Lauder wooed after he appeared with Eric Clapton.

"[Lauder] came and said, 'I want to take you to London and let you be Buddy Guy—I want to sign you to this label,' " the American musician recalls. "I'm following Hendrix's steps now, 'cause this is a British label. They're gonna let me be free."

Guy's first album for Silvertone was the 1991 hit *Damn Right, I Got the Blues*. "The label did just great for me," he says. "I'm more known now since I've been with them than [I was] with any other record company I've ever had." Guy's latest Silvertone effort, *Sweet Tea*, comes out May 15 in the U.S. (Billboard, April 28).

"Every time Clive saw something that the others wouldn't give a chance, he signed it," says Laurie Jay, longtime manager of Billy Ocean, one of Jive's breakthrough acts of the '80s. "He broke ground on Britney Spears, without question, and the Backstreet Boys are a real boy band."

Jay inked Trinidad-born Ocean to Jive after the artist had departed CBS. He recalls the surprise of industry colleagues but also that it was an easy decision. "After I met Clive, I said, 'It's like talking to myself in the mirror. I've got to tell Billy—this is the place we've got to go.' He understands artists, which is so important, and the rest looked after itself." Jay continues to manage Ocean, whom he says retains his Jive contract despite opting out of recording in recent years.

Calder's interest in signing and developing acts off the industry's radar has the obvious economic rationale of avoiding expensive competition. "Zomba doesn't get involved in all that," says Scott Murphy, former managing director of Zomba Records Australia. "If, all of a sudden, signing an act is going to mean paying more money than they're really worth at that point or going into a bidding war, then they won't. A lot of that comes back to Clive and the A&R part of Clive, having a good ear."

Zomba's reputation for tight cost controls may be interpreted as being cheap. "That's not the right word," Murphy insists. "It's basically just doing a good deal, not being emotional and giving away that extra $10,000 because you want to get it done quickly. In some circumstances, we were told [by Zomba's business affairs office] that the deals we were offering to sign acts in Australia weren't enough. Quite often, they would rather pay a bigger advance than give away in other areas."

Murphy, who continues to consult for Zomba since leaving the firm earlier this year, cites the skill of the staff in the company's business affairs and legal departments, namely senior VP of business affairs (U.S.) Paul Katz, Zomba worldwide group financial director Nick Howe, European head of business affairs Michael Smith, and Zomba International Group financial controller William Rowe.

Alison Wenham, who steered the sale of U.K. classical music firm Conifer (which she headed) to Calder's group in 1992, says, "I learned more about business affairs through Zomba than I had ever learned. It's an incredibly tight, professional organization. For the first time, I had access to in-house legal and business affairs, and it was fabulous. It really made a difference to the way we ran our business."

Wenham, who is now CEO of Britain's Assn. of Independent Music, admits that Zomba's subsequent disposal of Conifer to BMG in 1995 produced financial tension. "Obviously, we fell out badly over money at the end, because Clive's not used to have someone tell him to go get stuffed. Like all good negotiators, I knew [the deal] was negotiable, and he wasn't used to having people negotiate with him. But we all came out of it with honor," she says. "One of the key differences Clive exemplifies is that he is the ultimate professional. He never personalizes, never debases, never trashes a negotiation, a debate, or a difficult situation."

Others note that Calder's love of music has never obscured his business sense. Dave Bates, the seasoned British A&R executive who first encountered Calder and Simon a quarter-century ago when they were managing producer Robert John "Mutt" Lange, says, "He's legendary for being hard. Some people might say he's too hard, but it's his money, his expertise, and their choice. If you get involved with Clive and he really believes in you, you've got every chance of success. He's not a charity; he's a business that happens to work with music."

Another high-level industry executive contends that Calder is willing to do what others are not, citing as an example the ugly 1999 dispute involving 'N Sync, BMG, and Jive. "Most people would've said, '[I'm not going to go after the band], it will be a pain in the ass, we have a long-term personal relationship [with BMG], it's probably not the right thing.' That's not part of his calculus," states this source. "I'm not sure it's unethical—he didn't have any fiduciary responsibility to BMG or to his shareholders, since there are none. What he does isn't unethical—it's more *a-ethical*. He doesn't take into account that business involves human beings."

DOROUGH

Zomba co-founder Simon had his own "ethical disagreement" with Calder, which led to the dissolution in 1990 of their 20-year-plus relationship. He declines to be more specific but says he still admires Calder's insulated single-mindedness, equating him with such American business giants as Viacom's Sumner Redstone. Since leaving Zomba, Simon has held executive posts at Capitol Records and Rondor Music; today, he is chairman of the Yourmobile Networks group, a leader in the emerging wireless entertainment movement.

Calder has also been said to resemble Island founder Blackwell, both in his fierce love of independence and his ability to deal with artists and businessmen with equal skill and conviction. Those qualities will remain dominant as the Zomba chief maps the future, many of his associates say. Motown Records founder Berry Gordy Jr. is another Calder model. "The Zomba spirit was an amalgam of early A&M and early Motown," says Simon, "with the musical high standards of the latter as the watchword."

Former Jive Records U.K. publicist Pete Bassett has a similar recollection. "Clive basically said he was creating a Motown in Willesden," he says, referring to the unhip London district where Zomba bought Monty Babson's recording studio and built the firm's U.K. base. "When no one else was taking much notice of rap music, they embraced it with Whodini. The first act I worked of any note was Kool Moe Dee, who worked with Teddy Riley, and that inadvertently brought about the birth of new-jack swing.

"When other companies were just thinking about breaking in the U.K., Clive, with his background, understood that music was not just about a company being based in one country—but in the world," Bassett continues. "Having viewed the ways parts of street life worked in South Africa, he understood street culture, and that was very useful in America."

JIVE ROCK?

At Arista in the late '70s, label president Clive Davis was hoping for an injection of rock culture from the London-based Calder/Simon team, whom he met when they were steering the careers of Mutt Lange and a U.K. rock band.

"Mutt had produced some cuts for [Arista act] the Outlaws; Clive was managing City Boy," Davis says. "I didn't have them, but I was very impressed with him right from the beginning." Davis first "tried to encourage him to be our West Coast A&R head, but it wasn't what he had in mind," he recalls with a laugh. About 18 months later, Calder came back with a different plan, Davis says. "He had his own vision of what he wanted to do, and he presented me with Jive Records."

Roy Lott, deputy president of EMI Recorded Music North America, was then Arista's senior director of business affairs. "At the time," he recounts, "we were not getting hit records from Arista's U.K. affiliate. And you'll remember that a lot of the records that were happening in the U.S. were coming from the U.K., Australia, or Canada, and we weren't having success with great rock acts from overseas." Because of Calder and Simon's connection with Lange, Arista anticipated that Jive would fill that gap.

Calder had other ideas. "He immediately starts delivering R&B and pop," Lott says. "He was giving us items that were pure dance tracks." Although these were not always a success, subsequent Jive/Arista releases by such acts as Billy Ocean, A Flock of Seagulls, and Whodini did score. When the deal was up in 1987, Davis recommended that BMG remain in business with Calder—who then put his label through RCA Records.

HENN

"The truth of the matter is that having the size of the urban roster we had at the time—I had a deal with GRP, we had Angela Bofill and Ray Parker and Aretha and Whitney and Dionne—I kept urging [Calder] to go into rock music," Davis says. "I would do it to this day."

Now, Zomba is doing that. Before departing its Australian company, Scott Murphy, for one, says he anticipated further musical diversification. "I got a sense, even without official memos—then again, there were hardly any worldwide official memos—that as Zomba got bigger and had the ability, they would keep expanding into different genres of music. Rock was pretty high on the list."

Industry observers believe that the reason behind Zomba's purchase of Volcano in 1998, which it co-owns with artist managers Cliff Burnstein and Peter Mensch, was to increase its rock power. The label has high hopes for Tool's next Volcano effort, due in May.

"Once Tool's out, it's going to attract a whole lot of new, different types of bands to the Zomba group," Murphy contends, "and then they'll go for it. Obviously, they don't sit around betting all their hopes on a couple of pop acts that are big at the moment."

Others say there's a clear reason Jive has not been more rock-oriented. "To a certain extent, Clive applies a business model to a lot of this in that he wants to have more than just the artist on his label," an industry source says. "The idea of a rock group that is self-contained, produces itself, and does all that is not the kind of business model that he tends to join with. It's not that he wouldn't be able to have success with Creed or Korn or Limp Bizkit—I just don't think it's where his business model is. It's more, 'I'll sign this artist, I've got this producer, they'll record in my studio.' "

While Calder may not sign such artists to his label, Zomba does go after rock artists for publishing. Both

(Continued on next page)

From The Music Capitals of the World

FEBRUARY 1, 1969, BILLBOARD

JOHANNESBURG

South African singer, **Ge Korsten** has been chosen to represent the country at the Cannea Music Festival. The tenor has sold more records than any other local artist—he has recorded 13 albums, with 200,000 sale claimed. During 1968, Korsten gave 110 popular concerts, sang in 60 operatic performances and made 85 personal appearances. . . . **Jeremy Lubbock**, British pianist who has worked in South Africa for six years, has been offered the MD post with **Buddy Greco**. . . . **Four Jacks and a Jill** return to South Africa from the U. S. for a six-week tour, including Johannesburg, Durban, Cape Town, East London, Pretoria and Port Elizabeth. . . . Local singer **Davy James** is featured in both LM Radio and Springbok Radio charts with "Ballad of a Working Man," his debut disk with Gallo. James wrote the song, which was produced by **Peter Lotis**.

CLIVE CALDER

THE UNTOLD SAGA OF THE ZOMBA GROUP

(Continued from preceding page)

Korn and Limp Bizkit are contracted in this way, just as Iron Maiden is. "Clive understood the music and what we were trying to do," Sanctuary's Andy Taylor says of Zomba's original relationship with Maiden 22 years ago.

"I could never work out what [Calder and Simon] were into musically," Dave Bates says, recalling that Calder once gave him a Bruce Springsteen tape, "whose U.K. publishing they administered early on. I assumed they were on the rock side, because of the bands they'd been involved with" through Lange. "The next thing I know, they're doing all these pop records like Tight Fit and Samantha Fox. I imagine Clive being full of artistic license, then seeing sales not matching up and saying, 'I'm all for artistry, but I'm also for record sales.'"

LOYALISTS, DEPARTEES

An internationally minded mantra has driven Zomba's expanding staff; in recent years, it has established wholly owned affiliates in all major world markets. The growth has increased the workload of Calder's key lieutenants, most of whom have been with him for between 10 and 20 years. They include Paul Katz, Jive Records U.S. president Barry Weiss, Provident Music Group chairman Jim Van Hook, senior VP/GM of Jive Records U.S. Tom Carrabba, London-based Zomba senior VP Steven Howard, European head of A&R Martin Dodd, Jive Records U.K. managing director Steve Jenkins, and Zomba senior VPs Dan Zucker, Ivan Gavin, Richard Blackstone, Brian Roberts, Rachelle Greenblatt, and Neil Portnow.

Among the more recent recruits is Stuart Watson, appointed in 1999 as London-based managing director of the Zomba International Record Group. He has steered the company's recent international expansion. (Watson has been known to Calder since Bert Meyer, Zomba's regional chief for Benelux and Scandinavia, introduced them in 1979.) Another relative newcomer is Pinnacle/Windsong Group chairman Steve Mason in the U.K., who came into the camp when Calder bought a majority stake in Pinnacle parent Windsong. Also integral are Kurt Theilen and Heino Drecker, joint managing directors of Zomba Records Germany.

"I went to New York, to Clive's apartment on top of the Zomba building," Laurie Jay recalls of an early visit to the firm's U.S. operation, which opened in 1978. "And he had seven staffers—in the world. They're all still there. There isn't another company like that."

Bates says, "[Virgin Group founder] Richard Branson probably has the same thing—and Chris Blackwell. It's these maverick entrepreneurs who can inspire that kind of loyalty." So do rewards, although Zomba was not known for paying competitive salaries until at least one major label attempted to poach its top staff several years ago.

John Benedict, former managing director of U.K. indie China Records, says he turned down a Zomba job because the salary was too small, "but Clive wouldn't move at all and felt his offer was sufficient, as I was being offered a career with Zomba, not just a job." Now an attorney at the U.K. firm of Denton Wilde Sapte, Benedict adds, "Over the years, acting for a number of clients doing deals with Zomba, including [artist] Jonathan Butler and China, the same determination and strength [has been] shown by the company as a whole—which I think reflects Clive's personal, southern-hemisphere optimism that anything in life is attainable at a price—and he continues to have the ability to find that right price."

Among the Zomba employees who moved on were Andy Richmond, Peter Caisley, and John Fruin, all involved in the development of Zomba's U.K. business. "John was Clive's foot soldier, operations man, troubleshooter, conduit," says Wenham, who dealt extensively with him when Zomba owned Conifer. For his part, Fruin says he has known Calder since the latter was 17 and speaks of "the incredible strides" made by the firm. "I don't see it stopping." Another departee, Universal Music Publishing Group president David Renzer, says he learned much from Calder's passion for the creative and A&R process

GUY

after spending 10 years at Zomba.

Conifer and Sanctuary were acquisitions or partnerships that Zomba set aside. Also, its 1997 purchase of the Benson Music Group led to the latter's closure this past January, just shy of the Christian firm's centenary. Many were critical of that decision, as there was much sentiment attached to the veteran label and its well-liked staff. But for the most part, Calder's involvement in the Christian business has been viewed as a plus.

"The respect for Clive Calder in our industry is immense," says Gospel Music Assn. president Frank Breeden. "The trait most often used when his name emerges in conversation is his reputation as a 'song man.'" Breeden calls Zomba's Verity Records "a powerhouse label."

Calder's entry into Christian music typified his interest in businesses off the mainstream industry radar. "For 15 years, they have had areas of business that are deeply invisible, like producer management," Wenham says. "Every song that Mutt Lange produces, [they'll earn] a couple of cents, but when you aggregate those cents over all the activity of the producers they have under their wing, it produces millions of pennies."

ZOMBA'S ZEITGEIST

The Zomba Group's exact annual revenue is known to a few, but its profitability and financial structure are almost certainly known only to Calder. (Zomba's parent entity is registered offshore in the Dutch Antilles.) Most recent estimates place the firm's global sales at $1.2 billion.

In the U.S., Zomba labels had a current-release market share of 7.16% in 2000, according to SoundScan, with 5.3% of current and catalog product combined. This is obviously the group's primary market, but its British operations generate substantial business, too. In 1999, the latest year for which its company accounts are publicly available, Zomba's U.K. label, distribution, and publishing units produced total revenue of 300 million pounds ($420 million). There are 600 Zomba employees there, compared with 750 in the U.S. and 350 elsewhere in the world.

These results derive from the Zomba Group's extensive web of businesses. Backstreet Boys manager Jeff Kwatinetz comments, "Being involved in the production, publishing, and record business, [Calder] utilizes the term 'synergy' that everyone else just talks about. And it obviously works." Perhaps most important, he says, is Calder aims high. "You don't sell records by the five and 10 of millions without designing plans to do that. The formula is great people, incredible drive, and playing for the big win."

That formula earns the respect of music merchants. "Jive has done a really good job of maintaining a versatility in their artists through acquisitions and so forth," says Storm Gloor, director of music at the 140-store, Texas-based Hastings chain.

"Being a buyer," states Violet Brown, urban music director of 600-unit, California-based Wherehouse Music, "I know that when a release comes from them, it will be good. I know it won't be a miss."

David Levesque, senior music buyer at 40-store Michigan-based Harmony House, says, "One label might not pursue a certain [promotion/marketing] avenue. Jive doesn't seem to miss any avenues."

And Brown says, "They have great A&R—and one of the greatest distribution companies out there."

That distribution company, BMG, hopes to retain Zomba's U.S. business in the months ahead, even as Calder keeps people guessing about his short- and long-term intentions. Some rumors have suggested that he could buy EMI's North American distribution system—or even the whole British music group. "That's never going to happen," an executive familiar with Zomba's situation says. "He's not capitalized to buy EMI. The company has some cash, not a huge amount . . . a couple of hundred million. He's not going to take on debt or allow BMG to boost its stake."

The same applies to speculation that EMI will sell Virgin Records to Calder to expedite the BMG merger, according to this source. "Unless they hand him Virgin, he doesn't have the wherewithal to buy it. He can't spend $1.2 billion to buy Virgin. People who are saying this lose sight of this fact."

Substantial debt involves ceding a degree of control. "He values control most highly," says a top-level industry executive. "He values being his boss. He couldn't work for anyone. He's a very independently minded guy."

If Zomba does leave BMG, the major keeps its 20% share in Jive (for which it is thought to have paid $50 million in 1996) and 25% in the publishing arm. These stakes continue, *Billboard* has learned, until there is some resolution; Calder does not have the right to buy those shares out, unless Thomas Middelhoff chooses. But Calder can sell the rest of his shares to BMG, at a multiple said to be three times last year's earnings.

"I cannot believe he would sell his company—it's outside my imagination," Michael Dornemann, then chairman of BMG Entertainment, told *Billboard* last September. "It's purely in his hands what he wants to do."

And that's the way Clive Calder likes it.

Assistance in preparing this story was provided by Paul Sexton in London. Additional reporting provided by Chris Morris and Jill Pesselnick in Los Angeles and Deborah Evans Price in Nashville.

LATIN CONFAB FOCUSES ON NET, CROSSOVER

(Continued from page 1)

A highlight of the conference was an interview with recording artist Marc Anthony, who revealed that he's releasing four albums this year, with two streeting simultaneously in June. The singer says one is a pure salsa record (Sony Discos), while the other is an English-language pop set (Columbia) featuring a duet with Jessica Simpson.

Anthony's releases illuminate the growing trend among Latin labels to collaborate with their American sister companies to promote, market, and develop artists in both the English- and Spanish-language markets. Another artist illustrating this trend is Christina Aguilera, whose English-language albums travel via RCA and whose Spanish-language album arrived via BMG Latin.

Throughout the conference, the challenges of the Internet were intensely scrutinized. Unlike last year, when a buoyant sense of optimism ruled, today's industry players are much more cautious, with many taking a wait-and-see approach.

Perhaps Aram Sinnreich, senior analyst of content and programming at Jupiter Media Metrix, put it most succinctly when he said, at the onset of the conference, that "these are the best and worst of times for online music in Latin America. Think about it. Last year, there was a panel called 'Bienvenidos, Señor Dotcom.' This year, the same panel could be called 'Adios, Señor Dotcom.'"

Overall, the consensus was that Internet companies, especially Latin online radio stations, need greater advertising support from labels. "The biggest problem confronting online radio is our inability to convince labels that we're another arm of the marketing plan," said Luis Brandwayn, president/co-founder of year-old Batanga.com, which has 16 separately formatted Internet radio channels (this number will soon double).

"Right now," continued Brandwayn, "we're getting more [revenue dollars] from the independents than the majors. I believe this will change, though, when labels understand the real value of a company like Batanga .com." He added that such companies as McDonald's, HBO, and AT&T are among his main advertisers.

For many labels, the Internet has yet to prove its marketing power. "The reason why the Internet is proving so challenging is because it has no history," noted Melanie Masterson, VP of new media at EMI International Latin. "We don't yet know if spending advertising dollars on the Internet will result in sales [of an artist's music]."

Such views confound people like Brandwayn, LaMusica.com executive producer Little Judy, StarMedia Network VP of global sales Liz Sarachek, Latinoise.com CEO Javier Rabago, and Ritmoteca founder/CEO Ivan Parron.

Rabago said, "It's almost like [the labels] don't want to acknowledge what's happening on the Internet. It's such powerful technology, and the labels appear not to know how to work with it. What's especially frustrating is that many labels don't see us as working with them to promote their artists—many of whom don't get played anywhere else."

Although there appear to be two distinct sides to the Internet issue, no one can dispute that the technology has made it much easier for music to travel across borders. "Music is able to cross from Latin America to the U.S. and vice versa in seconds," noted Maverick Musica chairman Bruno del Granado, who added that the "Latin explosion of a couple years ago" was greatly helped by this.

"We have to think of the world as our market," he said. "It really is now a global village. That said, we must market our artists globally."

That challenge is acutely felt by the regional Mexican contingent, which claims its own "regional" label fails to accurately represent the music's international appeal. The best-selling category of Latin music, regional Mexican music has sales but not respect, according to many attendees.

Another sub-genre, Latin rock, which has long struggled to gain a foothold in the marketplace, was explored. In particular, concert promoters, artists, and production companies discussed the viability of Latin rock tours, which are gaining clout.

While executives explored subgenres within Latin music, they also looked at how artists can cross over into non-Latin markets. "For an artist to expand his or her horizons into other markets, that artist must already be a success at home. You can't cross over if you have nowhere to cross over from," said Lopez-Negrete.

Anthony—who recently completed filming *In the Time of the Butterfly* with Salma Hayek—bristled at such words. "To cross over insinuates you're coming from somewhere or going somewhere you don't belong," he said. "I refuse to think that I don't belong somewhere. The word 'crossover' is not part of my vocabulary. I'm just me. The only thing I can continue to do is to be me, live responsibly, and keep the music coming from the right place. By keeping it real and in perspective, my music will remain true. And at the end of the day, that's what's most important."

Assistance in preparing this story was provided by Leila Cobo and Don Jeffrey.

JAM BANDS TAKING OVER NEW ORLEANS

(Continued from page 1)

Blues Traveler, and the Allman Brothers, among others). But in what could be called Jam Fest, many of the top names in jam band circles will be in town for nightclub and theater shows that are not affiliated with the Jazz & Heritage Festival.

The 2,700-seat Saenger Theater will host shows by String Cheese Incident and Galactic, while across the street the State Palace Theater will be filled with fans of Ben Harper, Ozomatli, and Medeski, Martin & Wood. At clubs like Tipitina's, the House of Blues, and the Howlin' Wolf and on the Riverboat Cajun Queen, such bands as Jazz Mandolin Project, Deep Banana Blackout, Karl Denson's Tiny Universe, moe., Leftover Salmon, Gov't Mule, Soulive, and Sound Tribe Sector 9 will perform.

Musically, this is a diverse group. Some would say the bands have little in common except a desire to improvise and a willingness to let fans

GALACTIC

tape their shows. Together, though, they form a well-defined and increasingly important segment of the touring market.

Buck Williams of Nashville-based Progressive Global Agency (PGA), booking agent and co-manager of Widespread Panic, points out, "If you just look at the Pollstar box scores, you see how bands like Widespread Panic, String Cheese Incident, moe., Galactic—these young jam bands—are doing more business on a continual basis than the platinum pop bands."

NEW ORLEANS AS MECCA

It has long been a given that at Jazz Fest, as at Mardi Gras, New Orleans nightclubs pack their schedules with the biggest shows of the year in preparation for an influx of music-hungry tourists. What's new is that, in addition to such hometown favorites as the Neville Brothers, Dr. John, and various zydeco acts, now the clubs are host to a legion of jam bands and their fans, many of whom also find their way to the Jazz & Heritage Festival.

Jambase.com president Ted Kartzman says attending Jazz Fest is "the year's No. 1 priority" for his company, as well as for the bands and fans served by the Web site. The entire Jambase staff will spend 10 days in New Orleans marketing the site while enjoying the city's sights and sounds.

Ticketweb marketing director Ruth Carlton describes getting to New Orleans for Jazz Fest as a virtual pilgrimage for jam band fans. Adds Dan Teree, COO of the San Francisco-based Ticketweb, "There's something about New Orleans and the whole festival—it's definitely a different ambience than in your own hometown."

Much of the appeal is the Jazz & Heritage Festival, which has a mandate to promote Louisiana roots music. It attracts more than 200,000 visitors and has a $300 million annual economic impact on the city, according to the New Orleans Convention and Visitors Bureau.

The arrival of the jam band contingent is largely due to the work of start-up New Orleans-based concert promoter Superfly Presents. Although it has promoted shows full time for only two years, Superfly has gained great credibility among jam bands and their followers.

"[Superfly was] there for all these bands when no one else was, so consequently they have all these bands that are working with them," explains John Medeski, keyboardist for Medeski, Martin & Wood—the New York-based Blue Note act whose groove-centric style has led to most-favored outsider status with jam band artists and audiences (Billboard, Oct. 5, 1996).

Just as New Orleans' nightclubs and other events, such as the Festival Internationale in Lafayette, La., have piggybacked on Jazz Fest for many years, Superfly has put together its own series of concerts featuring the cream of the jam band scene. Over eight nights, Superfly will stage 28 shows in eight venues, ranging from the 300-seat Rosy's Cafe for jazz stars McCoy Tyner and Joshua Redman to the 1,100-capacity Tipitina's and the larger theaters.

The demand for these shows seems insatiable. When tickets for 20 of the Superfly concerts went on sale March 5, more than 15,000 were sold in one day. So far, 12 Superfly shows have sold out—some in just a few minutes or hours—and all but five or six of the shows are expected to do the same. To satisfy demand from bands that want to play during Jazz Fest as well as from fans who want to buy tickets, several of the sold-out club shows start at 2 a.m., after the venues have held earlier headline concerts.

"You know the business is there when you have Widespread Panic and String Cheese Incident playing on the same night, and they're both sold out in five minutes," PGA's Williams says. "There isn't even competition. There are more fans than there is business."

In all, Superfly expects to sell about 35,000 tickets at an average price of $20. That is dwarfed by the 514,500 tickets Jazz Fest sold last year, but it still represents a quantum leap in nightclub promoting in New Orleans. And there are several jam band shows being held at the House of Blues and Tipitina's that aren't being promoted by Superfly.

HAVE TICKET, WILL TRAVEL

Superfly principals Jonathan Mayers, 27, and Rick Farman, 24, learned quickly the lessons of Jazz Fest: String a slate of shows together in music-rich and tourist-friendly New Orleans, and people will come from far and wide to attend.

"We never would have started doing shows at this time of year if it weren't for Jazz Fest," Farman says. Mayers, who previously worked in the Jazz Fest office, notes that the festival organizers "understand that it's good for the whole scene, that we're bringing a lot of younger people to town who may wander into the [Jazz Fest] gospel tent and get turned on to local music."

Some say the convergence of jam bands would attract just as many visitors even if it didn't coincide with

'Superfly was there for these jam bands when no one else was.'

– JOHN MEDESKI, MEDESKI, MARTIN & WOOD

Jazz Fest. PGA's Williams says, "Jazz Fest has given us the excuse for this to happen. But you could call it Jam Fest on a different weekend, and it would have the same effect [of bringing visitors to town]."

Multi-day events appeal particularly to the jam band audience, Williams adds. "It's easier to sell two dates in a market than one date in a market. One date is a market play. Two days becomes a destination, and the kids would rather go see two days."

Widespread Panic sells ticket packages to some multi-night concerts via the band's Web site. Boulder-based Madison House Inc., which books String Cheese Incident and Denson's Tiny Universe, has taken the extra step of forming MadisonHouseTravel.com, which serves as a one-stop site for purchasing concert tickets as well as for making plane, hotel, and rental car reservations.

Unlike Jazz Fest—which does little advertising outside New Orleans, relying instead on word-of-mouth and press coverage to attract tourists—Superfly has an aggressive marketing campaign to tempt visitors to travel to New Orleans. Superfly places print ads in weekly, college, and alternative newspapers in 25 cities. It has 50 marketing reps placing posters and fliers in 40 cities.

The jam band audience is, by all accounts, extremely Internet-savvy. "The Internet has been invaluable to the String Cheese Incident," says the band's bass player, Keith Moseley, via E-mail. "We really have embraced it as a tool to get information to our fans. It's so quick, efficient, and affordable. And it's a great way for fans to reach out to us. It's definitely played a big part in helping us build the community we have around us."

For Superfly, as well as for several nightclubs in New Orleans and around the country, an added benefit of selling tickets via the Internet is that it pinpoints where ticket-buyers live. According to Ticketweb, which handled about two-thirds of the ticketing for Superfly's Jazz Fest shows (the rest went through Ticketmaster), 26% of tickets were bought in New England and 25% from the West Coast. New Orleans accounted for 8.25%.

A SUPER JAM SESSION

Although it has only promoted shows in New Orleans, Superfly gained national credibility last year by putting together a "super jam" by Phish guitarist Trey Anastasio, Primus bassist Les Claypool, and former Police drummer Stewart Copeland. Dubbed Oysterhead, the band played one Saenger show that sold out in minutes. Now the band is recording an album.

Such successful collaborations of acts create unique events that become must-sees for jam fans. This year, the May 6 super jam of keyboardist Medeski, jazz saxophonist Joshua Redman, Dave Matthews Band drummer Carter Beauford, bassist/vocalist Me'Shell Ndegéocello, and guitarist Marc Ribot is causing similar excitement.

For artists, it's that kind of creative mix-and-match that makes a New Orleans gig during Jazz Fest—whether it's at the festival or an unaffiliated concert—a strong enticement. "For me, it's not so much the shows that I play—it's the other stuff I get to see," bandleader Denson says. "Usually when you're on the road, you never get to check anybody out. But at Jazz Fest, we do a late-night show, and I can go see an early show. And if I get up in the afternoon, I can go see three or four bands at Jazz Fest."

It's also a marketing opportunity for such labels as Blue Note, whose roster includes three acts appearing in New Orleans during Jazz Fest beyond Medeski, Martin & Wood: Denson, guitarist Charlie Hunter, and Soulive. The label is using indies like ADD Marketing and High Frequency Marketing to send street teams to music venues and retail outlets with fliers, samplers, and other giveaways.

The strong attendance at concerts translates into increased record sales, Blue Note sales and marketing VP Saul Shapiro says. "With those kinds of ticket sales, no question we'll see a spike. We always do at Jazz Fest."

Kevin Aucoin, manager of the French Quarter Tower Records outlet—where several bands do in-store performances—concurs. "It's definitely a big hit for retail. Year in, year out, Galactic has been one of my better in-stores—not only do the people come in to see them, but they buy their music, too."

Yet for Galactic saxophonist Ben Ellman, such marketing is almost antithetical to the grass-roots ethos of the jam band movement. "The whole scene has to do with an underground style of promotion—not relying on radio or MTV and more on word-of-mouth buzz and letting people tape shows—less commercialism and more attention to playing live instead of selling records," he says. "People like to see that sort of honesty in music."

Still, radio play does help, Blue

Note's Shapiro says, adding that stations like WXPN Philadelphia, WDET Detroit, WRNR Baltimore, WFUV New York, and KCRW Santa Monica, Calif., have supported jam bands.

If jam bands or other promoters use Jazz Fest to their advantage, so much the better, says Quint Davis, producer/director of the Jazz & Heritage Festival. "The festival is a daytime event," says Davis, whose festival also puts on 10 evening concerts and various clinics. "It's over at 7:30 p.m. When you leave the Jazz Fest, where are you? You're in New Orleans. This city has become a genuine artistic cauldron, because a lot of the musicians who play the festival with their own groups, at night they start creeping around and jamming with each other. It's the funk Olympics of the world, and we're the track-and-field event."

JEWISON AND BERNSTEIN SCOOP ASCAP AWARDS

(Continued from page 9)

Loves Raymond; Michael Skloff, *Friends;* and Keith Strachan, Matthew Strachan, *Who Wants to Be a Millionaire.*

Most-performed themes: Frank Catanzaro, Dan Foliart, Steven Kaplan, Michael Karp, Branford Marsalis, Daniel Sawyer, and Howard Shore.

Most-performed underscores: Jack Allocco, Frank Catanzaro, Denis Hannigan, David Kurtz, Joseph Lo Duca, Daniel Sawyer, and Mark Snow.

Most-performed songs from motion pictures: "I Wanna Know" from *The Wood*, written by Jolyon Skinner and Joe Thomas and published by Conversation Tree Entertainment, 563 Music Publishing, and Zomba Enterprises; "Music of My Heart" from *Music of the Heart*, written by Diane Warren and published by Realsongs; "Steal My Sunshine" from *Go*, written by Marc Costanzo and Gregg Diamond and published by BMG Songs, EMI April Music, EMI U Catalog, and Music Resources International; "Try Again" from *Romeo Must Die*, written by Stephen "Static" Garrett and Timbaland and published by Black Fountain Music, Herbilicious Music, Virginia Beach Music, and WB Music Corp.; and "You Sang to Me" from *Runaway Bride*, written by Marc Anthony and Mark Rooney and published by Sony/ATV Tunes LLC.

LATIN SERIES OPENS AT HARLEM'S APOLLO

(Continued from page 8)

"There is a wonderful history of Latin music at the Apollo dating back to Celia Cruz and Machito, and this [series] continues that legacy," Rodriguez says. "Harlem is a vast array of cultures, including not only African-Americans, but Dominican and Puerto Rican influences and beyond. The feeling is to reflect the broad range of our history, as well as the demographics of our current community."

Blades agrees, saying, "The black community and the Latin community have been together for many, many decades in Harlem, interacting. Plus, the music that we do—fusion—is not just directed to a specific audience. It's just for people who love music, whether they're white, black, Oriental, or Latino."

'The music that we do is not just directed to a specific audience. It's just for people who love music.'

—RUBÉN BLADES

Stein, who also operates the Rocktropic concert promotion firm in Puerto Rico, will serve as executive producer and promoter of the series. "I think there is a huge market for this music in Harlem, with the unbelievable worldwide popularity of Latin music, combined with the renaissance going on in Harlem," he says. "Bill Clinton just signed a six-year lease on [an office] a block from the theater, so that tells you something."

A Hispanic radio station to be determined will become the official radio station for the series. "We want to reach out to the entire New York metropolitan area, which has a complete cross-section of Hispanic people," Stein says. "We'll be playing artists that appeal to everyone."

But promotion will not be limited to Hispanic radio. "We'll also be reaching out to other demographics that have embraced Latin music and have not had a venue to see Latin stars on a regular basis," Stein says. "Many artists will be playing this building who have never played it before."

Panorama now has an exclusive for Latin music at the Apollo. Stein says, "We're hoping the series will self-perpetuate and continue for a long period of time."

The foundation is currently in the process of seeking approval for renovations to the Apollo, including technological, staging, and aesthetic improvements. "The Apollo has a rich history," Rodriguez says, "and a key aspect of that is giving important artists the tools they need to do their work most effectively."

Tickets for the "Latin Nites" shows will range from $30 to $60. "Ticket prices can be raised or lowered, depending on demand and artist expenses," Stein says. "We're very keen on being price-sensitive and making the shows affordable but at the same time intimate."

Blades thinks the series will be successful at the Apollo. "It is a perfect time," he says. "I am very proud to play there and become part of the memories of such a hall."

Lost Highway's Keen On The Road Again

BY RAY WADDELL

NASHVILLE—Riding a crest of renewed interest in the Texas music format, singer/songwriter Robert Earl Keen will revive his Texas Uprising concerts this summer.

Keen and his booking agency, Monterey Peninsula Artists in Nashville, introduced the Texas Uprising concept three years ago with shows in Dallas and Houston, featuring such acts as Ian Moore, Storyville, the Hollisters, and Reckless Kelly. Subsequent Uprisings have hosted Charlie Robison, Jack Ingram, Todd Snider, and Iris DeMent.

This year Keen and Monterey are hoping for as many as 10 or more Texas Uprising shows, with the first near Houston at the Cynthia Woods Mitchell Pavilion in the Woodlands, Texas. Other confirmed dates include Fort Worth, Texas (May 27); Santa Cruz, Calif. (June 17); and Kerrville, Texas (Oct. 6). More markets are being considered, including the Carolinas, Utah, Denver, and Reno, Nev.

KEEN

The lineup is eclectic, with a Texas slant. Among the acts scheduled to appear at various events are Robison, Ingram, Snider, Los Lobos, Kelly Willis, Nickel Creek, Anders Osbourne, Cory Morrow, Beaver Nelson, and Slaid Cleaves.

Keen admits the Texas Uprising concept developed from somewhat selfish origins. "The idea initially was to put together a festival with people I really like and rarely get to see. In the music business, we're always going in different directions, so I don't ever get to see the people I grew up with, really."

Now organizers want to expand the Uprising concepts into new markets. "I would think this is the time," Keen says. "There seems to be an undercurrent of interest in Texas music right now. That's good timing, because after doing [Uprisings] for a few years, we've kind of gotten all the bumps out."

The Uprising in Santa Cruz is a joint effort with KPIG, says Laura Ellen Hopper, PD/music director at the radio station. This cooperative effort helped make last year's Santa Cruz dates a success, she says, and this year's show should do just as well. The lineup there will include Keen, Osbourne, Snider, Nickel Creek, Sonny Landreth, and Jorma Kaukonen and Jack Casady of Hot Tuna.

"KPIG and Robert combine efforts to make the show work," Hopper says. "The station helps book the show and we run it, and Robert's the host."

Keen is also the headliner at all Uprising shows. "It's called Robert Earl Keen's Texas Uprising, so I do reserve the right to close the shows," he says with a laugh.

Hopper says Keen is key to the tour's success in her market. "Robert Earl Keen is a star here," she says. "I know in a lot of places he's an emerging artist, but in Santa Cruz, he's a star, just like in Texas."

BEYOND TEXAS

Keen's superstar status in his home state has been well documented, and the hard-touring artist continues to break new markets. "The story on Texas with Robert has been written, and it's all true," says Brian Hill, Keen's agent at Monterey. "The real story now is outside of Texas. People always want him back, whether it's St. Louis, Nashville, San Francisco, Tampa [Fla.], Oklahoma City, or Chicago. The way he breeds loyalty with his employees, myself, the record label, and his fans, he does the same thing with promoters. He makes you want to work hard for him."

Keen says that after making a living on the road "in one capacity or another" for the past 12 years, he feels like he has made serious inroads of late. The artist consistently plays 130 dates a year, touring with a full band that includes himself and four other musicians.

"I always felt like my music translated outside of Texas, but the past two years I've felt like it really caught on," he says. "We've drawn the real music aficionados for years. I used to play 1,000-seaters and draw 300 people. Now we're selling those places out, from L.A. to New York City."

Hill feels 2002 could be an even better year for the Texas Uprising concept, especially after the release of Keen's new album on the upstart Lost Highway imprint, due in August. "Next year I'll be able to pick and choose my markets, based on the growth I've seen over the first three years," Hill says. "It just goes up and up in attendance, press coverage, the quality of our acts, and Robert's profile. This year our Houston date broke with more tickets than ever before."

Keen is enthusiastic about the new record, his first in more than two years. "I've got a new label, the Texas Uprising is coming together, and Rutledge Hill Press is doing a book on [Keen's offbeat carol] 'Merry Christmas From the Family,' due this fall," he says. "The floodgates are opening up, and people are showering me with sunshine."

Phish Guitarist Trey Anastasio Goes Solo With Summer Tour

BY RAY WADDELL

NASHVILLE—A tour by Phish guitarist/vocalist Trey Anastasio could do much to fill a jam-band gap in summer touring that was left in the wake of Phish's open-ended hiatus, which was announced last fall.

Trey Anastasio's summer 2001 tour will play large outdoor venues, with the 11-week trek set to begin July 11 at the SDSU Open Air Theater in San Diego. Whether or not the Phish-heads—rabid fans who follow Phish from concert to concert—will line up for Anastasio remains to be seen, but the success of the musician's recent winter theater tour would seem to point to a winner.

"The last tour sold out really quickly, and we received a lot of mail from people complaining the venues were too small and they couldn't get in," Anastasio says. "We also wanted to play outdoors in the summer."

The summer tour will be Anastasio's third with rhythm section Tony Markellis on bass and Russ Lawton on drums; their first as a trio was in the spring of 1999. Together, the three have written several songs, including three that appeared on Phish's 2000 Elektra release, *Farmhouse* (Billboard, April 15, 2000).

In February, Anastasio added Dave Grippo on saxophone, Jennifer Hartswick on trumpet, and Andy Moroz on trombone for the three-week theater tour. The group becomes an octet for this summer's tour with the addition of Russell Remington on saxophone and Ray Paczkowski on keyboards.

Anastasio thinks the group could again be fertile in terms of songwriting. "There's a real chemistry with these people," he says. "We're getting together for three weeks of rehearsals, and we plan on writing some more."

The emphasis on horns and rhythms is a concept Anastasio first embraced with his *Surrender to the Air* project in 1996 (Billboard, March 9, 1996). "I try to combine the styles of groove/R&B with an African vibe, where instead of soloists you have people working together in a musical grid," Anastasio explains. "This [new] band has tuba, trumpet, [alto and tenor sax], flute, trombone, and baritone, so we have the full sonic spectrum in the brass section. There is also a lot of room for improvisation. This summer I plan on diving into water that, to this point, I've only stuck my toe into."

ANASTASIO

The theater tour was "only a peek at what's to come," says Chip Hooper, responsible agent for Phish and Anastasio at Monterey Peninsula Artists. He adds that there was no hesitation in booking a tour of the much larger venues for Anastasio this summer and believes Phish fans will turn out "en masse."

"There are a lot of kids that love Phish and love Trey, and we believe they'll come out to see him," Hooper says.

While the music may be different from Phish fare, the vibe will be similar. "For people who like to go out and use their summer vacation to cruise around and see some concerts and for those who in the past saw Phish, Trey's tour might be an exciting alternative," says John Paluska, longtime Phish manager. "We expect crossover with our normal Phish audience."

Anastasio, too, thinks the tour will be successful, but he resists comparisons to Phish. "I'm not counting on doing Phish-type business," he says, adding his concerns are more artistic. "This is something I've had on my mind musically for such a long time, and now I have the chance to do it."

Anastasio remains immersed in another project. This spring he was in the studio with Les Claypool (Primus) and Stewart Copeland (the Police) as part of a collective known as Oysterhead, with an Elektra release tentatively set for this fall.

Other members of Phish have also been busy. Drummer Jon Fishman toured this spring with his side project, Pork Tornado, and the group has been in the studio. Bassist Mike Gordon embarked on an April mini-tour with Col. Bruce Hampton and his band, the Code Talkers. And keyboard player Page McConnell has been working with producer John Siket, overseeing a live Phish release due on Elektra in July.

Anastasio says he hasn't been writing any new material for Phish recently. "We're on hiatus pretty fully. I'm in touch with the guys and everybody seems to be very happy and healthy. [Taking a break] was probably the best thing we could've done from the standpoint of our states of mind. We have no plans to do anything right now."

Billboard. MAY 5, 2001

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 857 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	SURVIVOR (NO. 1 — 4 wks at No. 1)	DESTINY'S CHILD (COLUMBIA)
2	2	6	ALL FOR YOU	JANET (VIRGIN)
3	3	17	THANK YOU	DIDO (ARISTA)
4	5	11	RIDE WIT ME	NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)
5	8	13	HANGING BY A MOMENT	LIFEHOUSE (DREAMWORKS)
6	4	19	ANGEL	SHAGGY FEAT. RAYVON (MCA)
7	7	16	STUTTER	JOE FEAT. MYSTIKAL (JIVE)
8	10	9	FOLLOW ME	UNCLE KRACKER (TOP DOG/LAVA/ATLANTIC)
9	13	4	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (INTERSCOPE)
10	9	25	AGAIN	LENNY KRAVITZ (VIRGIN)
11	11	16	PUT IT ON ME	JA RULE (MURDER INC./DEF JAM/IDJMG)
12	6	16	BUTTERFLY	CRAZY TOWN (COLUMBIA)
13	15	9	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
14	23	7	GET UR FREAK ON	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
15	18	10	I'M LIKE A BIRD	NELLY FURTADO (DREAMWORKS)
16	12	22	CRAZY	K-CI & JOJO (MCA)
17	17	35	I HOPE YOU DANCE	LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL)
18	18	29	IF YOU'RE GONE	MATCHBOX TWENTY (LAVA/ATLANTIC)
19	14	15	JADED	AEROSMITH (COLUMBIA)
20	19	12	LOVE	MUSIQ SOULCHILD (DEF SOUL/IDJMG)
21	22	5	PLAY	JENNIFER LOPEZ (EPIC)
22	27	6	FIESTA	R. KELLY FEAT. JAY Z (JIVE)
23	20	16	SOUTH SIDE	MOBY FEAT. GWEN STEFANI (V2)
24	24	10	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)
25	26	9	AIN'T NOTHING 'BOUT YOU	BROOKS & DUNN (ARISTA NASHVILLE)
26	31	9	MISSING YOU	CASE (DEF SOUL/IDJMG)
27	28	10	IT'S A GREAT DAY TO BE ALIVE	TRAVIS TRITT (COLUMBIA (NASHVILLE))
28	29	10	OOCHIE WALLY	QB'S FINEST FEAT. NAS (ILL WILL/COLUMBIA)
29	43	4	PEACHES & CREAM	112 (BAD BOY/ARISTA)
30	21	10	NEVER HAD A DREAM COME TRUE	S CLUB 7 (A&M/INTERSCOPE)
31	30	15	WHO I AM	JESSICA ANDREWS (DREAMWORKS (NASHVILLE))
32	33	8	DROPS OF JUPITER (TELL ME)	TRAIN (COLUMBIA)
33	34	6	GROWN MEN DON'T CRY	TIM MCGRAW (CURB)
34	35	9	DON'T HAPPEN TWICE	KENNY CHESNEY (BNA)
35	38	8	IF I FALL YOU'RE GOING DOWN WITH ME	DIXIE CHICKS (MONUMENT)
36	36	8	MAYBE I DESERVE	TANK (BLACKGROUND)
37	25	20	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
38	37	53	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS.)
39	32	15	NOBODY WANTS TO BE LONELY	RICKY MARTIN WITH CHRISTINA AGUILERA (COLUMBIA)
40	46	6	VIDEO	INDIA.ARIE (MOTOWN/UNIVERSAL)
41	39	16	ONE MORE DAY	DIAMOND RIO (ARISTA NASHVILLE)
42	45	12	DRIVE	INCUBUS (IMMORTAL/EPIC)
43	40	14	BREATHLESS	THE CORRS (143/LAVA/ATLANTIC)
44	48	7	LAY LOW	SNOOP DOGG (NO LIMIT/PRIORITY)
45	49	6	TAKE IT TO DA HOUSE	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
46	44	19	YOU SHOULDN'T KISS ME LIKE THIS	TOBY KEITH (DREAMWORKS (NASHVILLE))
47	71	2	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
48	61	3	UNTIL THE END OF TIME	2PAC (AMARU/DEATH ROW/INTERSCOPE)
49	53	9	YELLOW	COLDPLAY (CAPITOL)
50	42	15	SOUTHERN HOSPITALITY	LUDACRIS FEAT. PHARRELL (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
51	55	6	MRS. STEVEN RUDY	MARK MCGUINN (VFR)
52	59	5	RIGHT WHERE I NEED TO BE	GARY ALLAN (MCA NASHVILLE)
53	41	14	IF MY HEART HAD WINGS	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
54	58	4	IT'S BEEN AWHILE	STAIND (FLIP/ELEKTRA/EEG)
55	51	17	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/EEG)
56	47	13	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)
57	62	4	IF YOU CAN DO ANYTHING ELSE	GEORGE STRAIT (MCA NASHVILLE)
58	56	13	AROUND THE WORLD (LA LA LA LA LA)	ATC (REPUBLIC/UNIVERSAL)
59	60	4	I LIKE THEM GIRLS	TYRESE (RCA)
60	65	3	I COULD NOT ASK FOR MORE	SARA EVANS (RCA (NASHVILLE))
61	67	5	THERE IT IS	GINUWINE (EPIC)
62	50	8	SHE MISSES HIM	TIM RUSHLOW (ATLANTIC (NASHVILLE))
63	—	1	I'M ALREADY THERE	LONESTAR (BNA)
64	70	2	TWO PEOPLE FELL IN LOVE	BRAD PAISLEY (ARISTA NASHVILLE)
65	—	1	ANGEL	LIONEL RICHIE (ISLAND/IDJMG)
66	—	3	PUPPY LOVE	LIL BOW WOW FEAT. JAGGED EDGE (SO SO DEF/COLUMBIA)
67	66	12	WHO'S THAT GIRL?	EVE (RUFF RYDERS/INTERSCOPE)
68	—	1	MAD SEASON	MATCHBOX TWENTY (LAVA/ATLANTIC)
69	—	1	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
70	—	1	WHAT IT FEELS LIKE FOR A GIRL	MADONNA (MAVERICK/WARNER BROS.)
71	75	2	WHEN SOMEBODY LOVES YOU	ALAN JACKSON (ARISTA NASHVILLE)
72	—	1	SHE COULDN'T CHANGE ME	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
73	73	2	ROSE BOUQUET	PHIL VASSAR (ARISTA NASHVILLE)
74	68	20	BUT FOR THE GRACE OF GOD	KEITH URBAN (CAPITOL (NASHVILLE))
75	72	2	MY WAY	LIMP BIZKIT (FLIP/INTERSCOPE)

◯ Records with the greatest airplay gains. © 2001 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	NO MORE (BABY I'MA DO RIGHT)	3LW (NINE LIVES/EPIC)
2	2	6	HEMORRHAGE (IN MY HANDS)	FUEL (550 MUSIC/EPIC)
3	3	6	THIS I PROMISE YOU	'N SYNC (JIVE)
4	6	6	BEAUTIFUL DAY	U2 (ISLAND/INTERSCOPE)
5	5	4	KRYPTONITE	3 DOORS DOWN (REPUBLIC/UNIVERSAL)
6	4	5	WITH ARMS WIDE OPEN	CREED (WIND-UP)
7	—	1	DON'T TELL ME	MADONNA (MAVERICK/WARNER BROS.)
8	—	1	LOVE DON'T COST A THING	JENNIFER LOPEZ (EPIC)
9	—	1	DANGER (BEEN SO LONG)	MYSTIKAL FEAT. NIVEA (JIVE)
10	7	2	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
11	9	5	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
12	10	30	HIGHER	CREED (WIND-UP)
13	11	4	CRAZY FOR THIS GIRL	EVAN AND JARON (COLUMBIA)
14	12	26	BREATHE	FAITH HILL (WARNER BROS.)
15	6	3	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
16	14	35	SMOOTH	SANTANA FEAT. ROB THOMAS (ARISTA)
17	18	25	I NEED YOU	LEANN RIMES (SPARROW/CAPITOL/CURB)
18	21	46	AMAZED	LONESTAR (BNA)
19	17	12	MOST GIRLS	PINK (LAFACE/ARISTA)
20	15	8	CASE OF THE EX (WHATCHA GONNA DO)	MYA (UNIVERSITY/INTERSCOPE)
21	16	2	IT'S OVER NOW	112 (BAD BOY/ARISTA)
22	22	15	BENT	MATCHBOX TWENTY (LAVA/ATLANTIC)
23	13	4	HE LOVES U NOT	DREAM (BAD BOY/ARISTA)
24	19	12	JUST ANOTHER DAY IN PARADISE	PHIL VASSAR (ARISTA NASHVILLE)
25	20	9	MY NEXT THIRTY YEARS	TIM MCGRAW (CURB)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

85 AFTER PARTY (Al's Street, ASCAP/WB, ASCAP/Team Beat, BMI/BMG Songs, ASCAP/Darker Brother, ASCAP/Faith Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS) HL/WBM
12 AGAIN (Miss Bessie, ASCAP) CLM
31 AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
1 ALL FOR YOU (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Arapesh Communications, ASCAP) HL/WBM
7 ANGEL (Sailor, ASCAP/Jam Rooster, ASCAP/EMI Blackwood, BMI/Unichappell, BMI) HL
70 ANGEL (LBR, ASCAP/Rive Droite, ASCAP)
60 AROUND THE WORLD (LA LA LA LA LA) (EMI Germany, BMI)
79 BEST I EVER HAD (GREY SKY MORNING) (Mascan, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
15 BIZOUNCE (Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noize, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/Q Zik, ASCAP/Music Pieces, ASCAP) CLM
46 BREATHLESS (Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Beacon Communications, BMI) WBM
81 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
11 BUTTERFLY (Crazy Town, ASCAP/Moebetoblame, BMI/Screen Gems-EMI, BMI) HL
86 CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Cuarra June, ASCAP/Zomba, ASCAP/Ill Will, ASCAP/Life's A Bitch, ASCAP) HL/WBM
88 CHANGE THE GAME (EMI April, ASCAP/Cyphercleff, ASCAP/Mo Down, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP) HL
93 CHICKENHEAD (SOH, ASCAP/B&M, ASCAP/Three Cheers, ASCAP/Zomba, ASCAP/Sarand, BMI) WBM
22 CRAZY (WB, ASCAP/2000 Watts, ASCAP/Link Browder, ASCAP/Designee, BMI/EMI April, ASCAP/Cord Kayla, ASCAP/LBN, ASCAP) HL/WBM
39 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
95 DON'T TALK (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibezelect, BMI) HL
49 DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP) HL
22 DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP) HL
28 FIESTA (Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
9 FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney Seven Peaks, ASCAP)
84 FREE (EMI April, ASCAP/Flyte Tyme, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/EMI Songs, BMI/Who Knows Music, BMI/Ella & Gene's Son's, ASCAP) HL/WBM
27 GET OVER YOURSELF (Sweetersongs, BMI/Chrysalis, BMI/G Matt, ASCAP/Checkerman, BMI/Dayspring, BMI) WBM
21 GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
38 GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
82 GUILTY UNTIL PROVEN INNOCENT (Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI) HL/WBM
4 HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI) CLM
19 HEARD IT ALL BEFORE (Mike City, BMI/Pinkey's Playhouse, ASCAP/Copyright Control)
83 HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI) HL
65 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM
92 I CRY (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/Warner-Tamerlane, BMI) WBM
40 IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Amwa, ASCAP) HL/WBM
50 IF MY HEART HAD WINGS (Almo, ASCAP/Amwa, ASCAP/J Fred Knobloch, ASCAP) HL/WBM
93 IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
26 IF YOU'RE GONE (EMI Blackwood, BMI/Bidnis, BMI) HL
25 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
64 I LIKE THEM GIRLS (Warner-Tamerlane, BMI/Demis Songs, ASCAP/E2, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP) HL/WBM
69 I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) WBM
20 I'M LIKE A BIRD (Nelstar, SOCAN)
33 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL
61 IT'S BEEN AWHILE (Greenfund, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP) WBM
16 JADED (EMI April, ASCAP/Demon Of Screamin, ASCAP/EMI Blackwood, BMI/Pearl White, BMI) HL
97 JUST ANOTHER GIRL (Damon Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/Angelou, ASCAP/Universal, ASCAP/Slobber Dog, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM
89 LA BOMBA (Sony/ATV Discos, ASCAP) HL
99 LADY (HEAR ME TONIGHT) (Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Universal-PolyGram International, ASCAP) HL/WBM
1R LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tanny Boy, BMI) HL
50 LAY LOW (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Five Card, ASCAP/Windswept II, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Tray's, ASCAP) HL/WBM
54 LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
62 A LONG WALK (Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
59 LOOK AT US (EMI Italia/CX/Zelda) HL
29 LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/JATCAT, ASCAP/Universal, ASCAP) HL/WBM
68 MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI) HL
42 MAYBE I DESERVE (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
N MISSING YOU (Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP) CLM/WBM
45 MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM
7N MY WAY (Zomba, ASCAP/Big Bizkit, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram International, BMI) WBM
23 NEVER HAD A DREAM COME TRUE (EMI, PRS/19, PRS/BMG, PRS) HL
44 NOBODY WANTS TO BE LONELY (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP) HL/WBM
40 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
88 ONE MORE TIME (Zomba, ASCAP/Tuffnney, BMI/2P'SW, BMI) WBM
00 ONE STEP CLOSER (Linkin Park, BMI/Zomba, BMI) WBM
34 OOCHIE WALLY (Jaban Jones, BMI/EZ Elpee, ASCAP/Lamont Porter, ASCAP/WB, ASCAP/Suge, ASCAP) WBM
87 OUTSIDE (Greenfund, ASCAP/WB, ASCAP) WBM
39 PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C Sills, ASCAP/Tragasm, ASCAP) HL
24 PLAY (Chrysalis, ASCAP/Universal-PolyGram International, ASCAP/Murlyn, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI) HL/WBM
94 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
37 PROMISE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Noontime Tunes, BMI/Gizzo, ASCAP) HL
75 PUPPY LOVE (EMI April, ASCAP/So So Def, ASCAP/LL Cool J, ASCAP/Sony/ATV Songs, BMI/Def Jam, ASCAP/Universal, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Them Damn Twins, ASCAP) HL/WBM
18 PUT IT ON ME (Slavery, ASCAP/White Rhino, ASCAP/Tru Stylze, ASCAP/DJ Irv, BMI) HL
60 REQUEST LINE (Will I Am, BMI/Jeepney, BMI/Tuono, BMI/El Cubano, BMI/Rhettrhyme, ASCAP/Happy Mel Boopy's Cocktail Lounge And Music, BMI/Zomba, BMI) WBM
5 RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynacom, ASCAP) HL/WBM
57 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/60 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
78 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL
72 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM
67 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
30 SO FRESH, SO CLEAN (Organized Noize, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
55 SOUTHERN HOSPITALITY (Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP) HL
17 SOUTH SIDE (Little Idiot, BMI/Warner-Tamerlane, BMI) WBM
13 STRANGER IN MY HOUSE (Almo, ASCAP/Hudson Jordan, ASCAP/Shae Shae, ASCAP) HL
8 STUTTER (Zomba, ASCAP/Platinum Firm, ASCAP/Zomba, BMI/Hitdistrict, BMI/EMI Blackwood, BMI/Alley, BMI/Tre BMI/Beetjunkye, BMI) HL/WBM
41 SUPERWOMAN (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC)
2 SURVIVOR (Chase Muzic, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/MWP, ASCAP) HL/WBM
51 TAKE IT TO DA HOUSE (First N Gold, BMI/Donna-Dijon, BMI/Dyartone, BMI/Songs Of Universal, BMI/EMI Longitude, BMI) WBM
3 THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI) HL/WBM
100 THAT'S HOW I BEAT SHAQ (Mugsy Boy, BMI/Kerrull, BMI/Zomba, BMI) WBM
91 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL
68 THERE IT IS (Slue, BMI/5400 Park, BMI/Bob D. Terry, BMI/Another Juke Jam, BMI/Gold Daddy, ASCAP/Warner-Tamerlane, BMI/Kling Kling, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI) HL/WBM
71 TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
56 UNTIL THE END OF TIME (Amaru, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Warner-Tamerlane, BMI/Entente, BMI/Ah-Aja, ASCAP/Indolent Sloth, ASCAP/Panola Park, ASCAP) HL/WBM
47 VIDEO (Gold & Iron, ASCAP/Sa July, BMI/Ensign, BMI/J Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP) HL
43 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
73 WHAT IT FEELS LIKE FOR A GIRL (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP)
14 WHAT WOULD YOU DO? (Plaids, ASCAP/EMI April, ASCAP/Hot-Ish, ASCAP) HL
77 WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM
36 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
74 WHO'S THAT GIRL? (Blondie Rockwell, ASCAP/Dead Game, ASCAP/Teflon Hitz, ASCAP/Golden Rule, ASCAP)
52 YELLOW (BMG Songs, ASCAP) HL
88 YOU MAKE ME SICK (Me & Chuma, ASCAP/E2, ASCAP/EMI April, ASCAP/Ainzworth Amil, ASCAP/Woodfella, ASCAP) HL
53 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)

Billboard. MAY 5, 2001

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	ALL FOR YOU (NO. 1 — 4 wks at No. 1)	JANET (VIRGIN)
2	5	5	BIZOUNCE	OLIVIA (J)
3	3	5	MISSING YOU	CASE (DEF SOUL/IDJMG)
4	6	8	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
5	2	6	GET OVER YOURSELF	EDEN'S CRUSH (143/LONDON-SIRE)
6	4	5	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/EEG)
7	7	7	SUPERWOMAN	LIL' MO (EASTWEST/EEG)
8	6	6	REQUEST LINE	BLACK EYED PEAS FEAT. MACY GRAY (INTERSCOPE)
9	9	22	LOOK AT US	SARINA PARIS (PLAYLAND/PRIORITY)
10	10	22	COULD IT BE	JAHEIM (DIVINE MILL/WARNER BROS.)
11	14	24	SOUTH SIDE	MOBY FEAT. GWEN STEFANI (V2)
12	19	7	MRS. STEVEN RUDY	MARK MCGUINN (VFR)
13	11	10	BOW WOW (THAT'S MY NAME)	LIL BOW WOW (SO SO DEF/COLUMBIA)
14	16	15	DON'T TELL ME	MADONNA (MAVERICK/WARNER BROS.)
15	16	35	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES (CURB)
16	17	10	IT'S OVER NOW	112 (BAD BOY/ARISTA)
17	13	9	BUTTERFLY	CRAZY TOWN (COLUMBIA)
18	12	11	THAT'S HOW I BEAT SHAQ	AARON CARTER (JIVE)
19	21	6	JADED	AEROSMITH (COLUMBIA)
20	20	10	CRAZY FOR THIS GIRL	EVAN AND JARON (COLUMBIA)
21	27	28	CROSS THE BORDER	PHILLY'S MOST WANTED (ATLANTIC)
22	15	10	LIKE, WOW!	LESLIE CARTER (DREAMWORKS)
23	22	9	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
24	23	17	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
25	30	7	HOTTIE	ASHLEY BALLARD (ATLANTIC)
26	31	23	SO IN LOVE WITH TWO	MIKAILA (ISLAND/IDJMG)
27	26	15	POUR ME	TRICK PONY (WARNER BROS. (NASHVILLE)/WRN)
28	29	22	THE ITCH	VITAMIN C (ELEKTRA/EEG)
29	28	20	ONE MORE TIME	DAFT PUNK (VIRGIN)
30	24	24	SOUL SISTA	BILAL (MOYO/INTERSCOPE)
31	25	19	STRONGER	BRITNEY SPEARS (JIVE)
32	34	9	BY YOUR SIDE	SADE (EPIC)
33	36	20	LIQUID DREAMS	O-TOWN (J)
34	32	8	LOVE DON'T COST A THING	JENNIFER LOPEZ (EPIC)
35	33	5	SAME OL' SAME OL'	PYT (EPIC)
36	39	3	THE KISS OFF (GOODBYE)	BROOKE ALLISON (2KSOUNDS/VIRGIN)
37	38	11	SHE COULDN'T CHANGE ME	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
38	44	33	BIG POPPA/WARNING	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
39	35	16	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
40	37	17	STUTTER	JOE FEAT. MYSTIKAL (JIVE)
41	41	5	CRY NO MORE	THE [illegible] (ARTLESS)
42	45	2	DIG	MUDVAYNE (NO NAME/EPIC)
43	46	18	LADY (HEAR ME TONIGHT)	MODJO (BARCLAY/MCA)
44	49	20	WIN	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
45	52	3	TRICKIN'	RAM Z (TVT)
46	74	4	DA B.O.M.B.	CAPONE (TOMBOOM/GROUND LEVEL)
47	40	31	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
48	47	35	MUSIC	MADONNA (MAVERICK/WARNER BROS.)
49	50	6	I TURN TO YOU	MELANIE C (VIRGIN)
50	42	28	OKLAHOMA	BILLY GILMAN (EPIC (NASHVILLE))
51	43	19	BOUNCING OFF THE CEILING (UPSIDE DOWN)	A*TEENS (STOCKHOLM/MCA)
52	67	2	MATTHEW, MARK, LUKE & EARNHARDT	SHANE SELLERS (DREAMWORKS (NASHVILLE))
53	54	7	GET UR FREAK ON	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
54	—	2	WHAT SIDE YOU ON	[illegible] MAXIMILLIAN (CRIME WAVE)
55	51	5	TOO LITTLE TOO LATE	BARENAKED LADIES (REPRISE)
56	—	9	COME RIDE WITH ME	JAHARI ([illegible])
57	48	41	DANCE WITH ME	DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)
58	55	3	LA BOMBA	AZUL AZUL (SONY DISCOS)
59	—	1	U MAKE MY SUN SHINE	PRINCE WITH ANGIE STONE (NPG/WINGSPAN)
60	72	20	CASE OF THE EX (WHATCHA GONNA DO)	MYA (UNIVERSITY/INTERSCOPE)
61	59	6	FIESTA	R. KELLY FEAT. JAY Z (JIVE)
62	64	20	MAMACITA	PUBLIC ANNOUNCEMENT (RCA)
63	61	5	OPTICON	ORGY (WARNER SUNSET/ELEMENTREE/REPRISE)
64	—	5	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
65	—	1	CAN'T BELIEVE	FAITH EVANS FEAT. CARL THOMAS (BAD BOY/ARISTA)
66	68	16	SILENCE	DELERIUM FEAT. SARAH MCLACHLAN (NETTWERK)
67	56	38	DOESN'T REALLY MATTER	JANET (DEF JAM/DEF SOUL/IDJMG)
68	60	52	DESERT ROSE	STING FEAT. CHEB MAMI (A&M/INTERSCOPE)
69	62	32	BAG LADY	ERYKAH BADU (MOTOWN/UNIVERSAL)
70	70	4	LAY LOW/SNOOP DOGG	SNOOP DOGG (NO LIMIT/PRIORITY)
71	63	19	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
72	—	2	DID THAT!	812 SOULJAZ FEAT. WHOO WHEE (LAY IT DOWN)
73	69	2	BOMB BOMB GIRL	J.A.G. FEAT. CAMEO AND RAA'K (BLAKCITY)
74	—	26	NATURAL	S CLUB 7 (POLYDOR/INTERSCOPE)
75	58	21	$#!* ON YOU	D 12 (SHADY/INTERSCOPE)

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THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

MAY 5, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	8	**No. 1** — 4 weeks at No. 1 **ALL FOR YOU** ★ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, W. GARFIELD, D. ROMANI, M. MALAVASI)	**JANET** D(T) VIRGIN [illegible] †	1
2	2	2	8	**SURVIVOR** DENT, B. KNOWLES (A. DENT, B. KNOWLES, M. KNOWLES)	**DESTINY'S CHILD** COLUMBIA ALBUM CUT †	2
3	3	4	17	**THANK YOU** ★ R. DIDO (D. ARMSTRONG, P. HERMAN)	**DIDO** (DV) ARISTA 13922* †	3
4	6	10	13	**HANGING BY A MOMENT** R. ANIELLO (J. WADE)	**LIFEHOUSE** DREAMWORKS ALBUM CUT †	4
5	8	12	11	**RIDE WIT ME** J. EPPERSON (NELLY, J. EPPERSON, W. DEBARGE, E. JORDAN, E. DEBARGE)	**NELLY FEATURING CITY SPUD** FO' REEL ALBUM CUT/UNIVERSAL †	5
6	4	5	13	**MISSING YOU** ★ TIM & BOB (T. KELLEY, B. ROBINSON, J. THOMAS, J. P. THOMPSON)	**CASE** (D) (T) DEF SOUL 572839/IDJMG †	4
7	5	3	19	**ANGEL** S. PIZZONIA (A. ERTEGUN, E. CURTIS, C. TAYLOR, S. MILLER)	**SHAGGY FEATURING RAYVON** MCA ALBUM CUT †	1
8	9	7	18	**STUTTER** ● [illegible]	**JOE FEATURING MYSTIKAL** [illegible]	1
9	13	22	9	**FOLLOW ME** KID ROCK, M. BRADFORD (M. SHAFER, M. BRADFORD)	**UNCLE KRACKER** TOP DOG/LAVA ALBUM CUT/ATLANTIC †	9
10	19	29	4	**LADY MARMALADE** M. ELLIOTT, ROCKWILDER (B. NOLAN, K. CREWE)	**CHRISTINA AGUILERA, LIL' KIM, MYA & PINK** INTERSCOPE SOUNDTRACK CUT †	10
11	7	6	18	**BUTTERFLY** ★ J. ABRAHAM, B. MAZUR (A. KIEDIS, S. BINZER, B. MAZUR, FLEA, J. FRUSCIANTE, C. SMITH)	**CRAZY TOWN** (T) (V) (X) COLUMBIA 79549* †	1
12	12	9	25	**AGAIN** L. KRAVITZ (L. KRAVITZ)	**LENNY KRAVITZ** VIRGIN ALBUM CUT †	4
13	10	11	17	**STRANGER IN MY HOUSE** ★ S. CRAWFORD (S. CRAWFORD, S. V. JONES)	**TAMIA** (C) (D) (T) (X) ELEKTRA 67151/EEG †	10
14	20	25	7	**WHAT WOULD YOU DO?** ★ W. JEAN, J. DUPLESSIS, R. TOBY, R. PARDLO (R. TOBY, R. PARDLO)	**CITY HIGH** (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	14
15	16	15	8	**BIZOUNCE** ★ J. P. THOMPSON, D. CONLEY, D. PATRICK (J. P. THOMPSON, D. CONLEY, O. LONGOTT, Q. PATRICK, D. ALLEN, J. PETERS)	**OLIVIA** (C) (D) (T) J 21026 †	15
16	14	13	15	**JADED** ★ S. TYLER, J. PERRY, M. HUDSON, M. FREDERIKSEN (S. TYLER, FREDERIKSEN)	**AEROSMITH** (V) (X) COLUMBIA 79555* †	7
17	18	18	23	**SOUTH SIDE** ★ MOBY (MOBY)	**MOBY FEATURING GWEN STEFANI** (D) (T) (X) V2 27665 †	17
18	17	16	20	**PUT IT ON ME** ★ TRU STYLZE, I. GOTTI (J. ATKINS, P. WALCOTT, I. LORENZO, T. CROCKER)	**JA RULE FEATURING LIL' MO & VITA** (T) MURDER INC./DEF JAM 572751*/IDJMG †	8
19	25	21	9	**HEARD IT ALL BEFORE** ★ M. CITY (M. CITY, R. SHERRER, L. DAWLEY, S. ANDERSON)	**SUNSHINE ANDERSON** (T) SOULIFE 95524*/ATLANTIC †	19
20	24	27	10	**I'M LIKE A BIRD** G. EATON, B. WEST (N. FURTADO)	**NELLY FURTADO** DREAMWORKS ALBUM CUT †	20
21	29	31	7	**GET UR FREAK ON** ★ TIMBALAND (M. ELLIOTT, T. MOSLEY)	**MISSY "MISDEMEANOR" ELLIOTT** (T) THE GOLD MIND/EASTWEST 67190*/EEG †	21
22	15	14	22	**CRAZY** DEVANTE (D. ALLAMBY, L. BROWDER, J. L. HAILEY, R. C. HAILEY)	**K-CI & JOJO** MCA ALBUM & SOUNDTRACK CUT †	11
23	23	23	10	**NEVER HAD A DREAM COME TRUE** C. DENNIS, D. PAUL, S. LIPSON (C. DENNIS, E. ELLIS)	**S CLUB 7** A&M ALBUM CUT/INTERSCOPE †	23
24	27	28	5	**PLAY** BAG ARNTHOR (R. BAGGE, R. BIRGISSON, C. MILIAN, C. ROONEY)	**JENNIFER LOPEZ** EPIC ALBUM CUT †	24
25	22	19	35	**I HOPE YOU DANCE** ★ M. WRIGHT (M. D. SANDERS, T. SILLERS)	**LEE ANN WOMACK** (C) (D) (V) MCA NASHVILLE 172185/UNIVERSAL †	14
26	21	17	29	**IF YOU'RE GONE** M. SERLETIC (R. THOMAS)	**MATCHBOX TWENTY** LAVA ALBUM CUT/ATLANTIC †	5
27	11	8	6	**GET OVER YOURSELF** ● M. GERRARD (M. VICE MASLIN, M. GERRARD, J. KELLER)	**EDEN'S CRUSH** (C) (D) (T) 143 35063/LONDON-SIRE †	8
28	31	43	6	**FIESTA** ★ POKE & TONE, PRECISION (R. KELLY, S. CARTER)	**R. KELLY FEATURING JAY-Z** (T) JIVE 42877* †	28
29	28	24	12	**LOVE** A. HARRIS, C. HAGGINS (T. JOHNSON, A. HARRIS, C. HAGGINS)	**MUSIQ SOULCHILD** DEF SOUL ALBUM CUT/IDJMG †	24
30	30	41	10	**SO FRESH, SO CLEAN** ★ ORGANIZED NOIZE (ORGANIZED NOIZE, A. BENJAMIN, A. PATTON)	**OUTKAST** (T) LAFACE 24532*/ARISTA †	30
31	32	34	9	**AIN'T NOTHING 'BOUT YOU** K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	**BROOKS & DUNN** (V) ARISTA NASHVILLE ALBUM CUT †	31
32	37	47	8	**DROPS OF JUPITER (TELL ME)** B. O'BRIEN (TRAIN)	**TRAIN** (V) COLUMBIA ALBUM CUT †	32
33	33	37	10	**IT'S A GREAT DAY TO BE ALIVE** B. J. WALKER, JR., T. TRITT (D. SCOTT)	**TRAVIS TRITT** (V) COLUMBIA (NASHVILLE) ALBUM CUT †	33
34	34	26	10	**OOCHIE WALLY** ★ [illegible] (L. PORTER, [illegible] JONES, F. GRAY, M. EPPS)	**QB FINEST FEATURING NAS AND BRAVEHEART'S** [illegible]/COLUMBIA †	26
35	51	63	4	**GREATEST GAINER/AIRPLAY** **PEACHES & CREAM** M. WINANS, S. COMBS (M. WINANS, S. COMBS, M. KEITH, Q. PARKER, [illegible] BOYD, C. SILL, A. JONES)	**112** BAD BOY ALBUM CUT/ARISTA †	35
36	35	30	15	**WHO I AM** B. GALLIMORE (B. JAMES, T. VERGES)	**JESSICA ANDREWS** (V) DREAMWORKS (NASHVILLE) ALBUM CUT †	28
37	26	20	20	**PROMISE** ★ J. DUPRI, B. M. COX (J. DUPRI, B. CASEY, B. CASEY, B. YOUNG, B. M. COX, G. SMITH)	**JAGGED EDGE** (T) (V) (X) SO SO DEF 79545*/COLUMBIA †	9
38	40	50	6	**GROWN MEN DON'T CRY** B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	**TIM MCGRAW** CURB ALBUM CUT	38
39	41	48	9	**DON'T HAPPEN TWICE** B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	**KENNY CHESNEY** (V) BNA ALBUM CUT †	39
40	43	49	8	**IF I FALL YOU'RE GOING DOWN WITH ME** B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	**DIXIE CHICKS** MONUMENT ALBUM CUT	40
41	54	69	6	**GREATEST GAINER/SALES** **SUPERWOMAN** ★ B. M. COX (C. LOVING, B. M. COX, G. NASH)	**LIL' MO** (C) (D) (T) EASTWEST 67[illegible]/EEG †	41
42	42	42	8	**MAYBE I DESERVE** D. BABBS (D. BABBS)	**TANK** BLACKGROUND ALBUM CUT †	42
43	38	36	53	**THE WAY YOU LOVE ME** ★ B. GALLIMORE, F. HILL (K. FOLLESE, M. DELANEY)	**FAITH HILL** (C) (D) (V) WARNER BROS. 16818 †	6
44	36	33	15	**NOBODY WANTS TO BE LONELY** W. AFANASIEFF (D. CHILD, V. SHAW, G. BURR)	**RICKY MARTIN WITH CHRISTINA AGUILERA** (V) COLUMBIA ALBUM CUT †	13
45	49	54	7	**MRS. STEVEN RUDY** ★ M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	**MARK MCGUINN** (D) VFR 734758 †	45
46	39	38	15	**BREATHLESS** R. J. LANGE (R. J. LANGE, THE CORRS)	**THE CORRS** 143/LAVA ALBUM CUT/ATLANTIC †	34
47	53	68	6	**VIDEO** I. ARIE, C. BROADY (I. ARIE, S. SANDERS, C. BROADY, R. HARRIS)	**INDIA.ARIE** MOTOWN ALBUM CUT/UNIVERSAL †	47
48	44	40	16	**ONE MORE DAY** M. [illegible], DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	**DIAMOND RIO** (V) ARISTA NASHVILLE ALBUM CUT †	29
49	50	55	12	**DRIVE** S. LITT, INCUBUS (B. BOYD, M. EINZIGER, A. KATUNICH, C. KILMORE, J. PASILLAS)	**INCUBUS** IMMORTAL ALBUM CUT/EPIC †	49
50	56	58	7	**LAY LOW** ★ DR. DRE, M. ELIZONDO (A. YOUNG, M. ELIZONDO, C. BROADUS, MASTER P, N. HALE, D. MEANS, [illegible])	**SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ** (T) NO LIMIT [illegible]/PRIORITY †	50
51	58	64	9	**TAKE IT TO DA HOUSE** ★ [illegible]	**TRICK DADDY FEATURING THE SNS EXPRESS** (T) SLIP-N-SLIDE [illegible]/ATLANTIC †	51
52	57	61	9	**YELLOW** K. NELSON, COLDPLAY (C. MARTIN, G. BERRYMAN, J. BUCKLAND, W. CHAMPION)	**COLDPLAY** (V) CAPITOL ALBUM CUT †	52
53	52	51	19	**YOU SHOULDN'T KISS ME LIKE THIS** J. STROUD, T. KEITH (T. KEITH)	**TOBY KEITH** DREAMWORKS (NASHVILLE) ALBUM CUT †	32
54	80	—	2	**LET ME BLOW YA MIND** DR. DRE, S. STORCH (E. JEFFERS, A. YOUNG, M. ELIZONDO, S. STORCH, S. JORDAN)	**EVE FEATURING GWEN STEFANI** RUFF RYDERS ALBUM CUT/INTERSCOPE †	54
55	46	46	16	**SOUTHERN HOSPITALITY** ★ THE NEPTUNES (LUDACRIS, P. WILLIAMS)	**LUDACRIS** (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	23
56	66	82	3	**UNTIL THE END OF TIME** J. JACKSON (T. SHAKUR, J. JACKSON, R. PAGE, S. GEORGE, J. LANG)	**2PAC** AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	56
57	65	79	5	**RIGHT WHERE I NEED TO BE** T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	**GARY ALLAN** (V) MCA NASHVILLE ALBUM CUT †	57
58	47	45	14	**IF MY HEART HAD WINGS** B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	**FAITH HILL** (V) WARNER BROS. (NASHVILLE) ALBUM CUT/WRN †	39
59	59	62	11	**LOOK AT US** ★ C. MARCHINO (C. MARINO, R. PARISI)	**SARINA PARIS** (C) (D) (T) (X) PLAYLAND 38721/PRIORITY †	59
60	60	57	13	**AROUND THE WORLD (LA LA LA LA LA)** ★ A. CHRISTENSEN (A. POTEKHIN, S. ZHUKOV)	**ATC** (T) REPUBLIC 158610*/UNIVERSAL †	28
61	63	73	4	**IT'S BEEN AWHILE** J. ABRAHAM (STAIND)	**STAIND** FLIP/ELEKTRA ALBUM CUT/EEG †	61
62	55	53	13	**A LONG WALK** A. HARRIS, V. DAVIS (J. SCOTT, A. HARRIS)	**JILL SCOTT** HIDDEN BEACH ALBUM CUT/EPIC †	43
63	69	76	4	**IF YOU CAN DO ANYTHING ELSE** T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	**GEORGE STRAIT** (V) MCA NASHVILLE ALBUM CUT	63
64	64	80	5	**I LIKE THEM GIRLS** ★ D. THOMAS, H. MASON, JR. (D. THOMAS, H. MASON, JR., J. VALENTINE, P. WHITE)	**TYRESE** (T) RCA 60418* †	64
65	73	83	3	**I COULD NOT ASK FOR MORE** S. EVANS, P. WORLEY (D. WARREN)	**SARA EVANS** (V) RCA (NASHVILLE) ALBUM CUT †	65
66	75	77	5	**THERE IT IS** BIG DOG ENTERTAINMENT, GINUWINE (H. GARVIN, C. WILLIAMS, B. TERRY, C. JONES, J. VINES, E. LUMPKIN, M. CLIMSCALE)	**GINUWINE** EPIC ALBUM CUT †	66
67	61	59	8	**SHE MISSES HIM** D. MALLOY (T. JOHNSON)	**TIM RUSHLOW** ATLANTIC (NASHVILLE) ALBUM CUT †	59
68	NEW ▶		1	**HOT SHOT DEBUT** **MAD SEASON** M. SERLETIC (R. THOMAS)	**MATCHBOX TWENTY** LAVA ALBUM CUT/ATLANTIC †	68
69	NEW ▶		1	**I'M ALREADY THERE** D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	**LONESTAR** BNA ALBUM CUT	69
70	NEW ▶		1	**ANGEL** M. TAYLOR, B. RAWLING (L. RICHIE, P. BARRY, M. TAYLOR)	**LIONEL RICHIE** ISLAND ALBUM CUT/IDJMG	70
71	79	—	2	**TWO PEOPLE FELL IN LOVE** F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	**BRAD PAISLEY** (V) ARISTA NASHVILLE ALBUM CUT †	71
72	78	85	5	**SHE COULDN'T CHANGE ME** ★ J. SCAIFE (C. KNIGHT, G. NICHOLSON)	**MONTGOMERY GENTRY** (C) (D) (V) COLUMBIA (NASHVILLE) 79540 †	72
73	NEW ▶		1	**WHAT IT FEELS LIKE FOR A GIRL** ★ MADONNA, G. SIGSWORTH, M. STENT (MADONNA, G. SIGSWORTH)	**MADONNA** (DV) MAVERICK 38539*/WARNER BROS. †	73
74	71	60	12	**WHO'S THAT GIRL?** ★ TEFLON (E. JEFFERS, S. HARRIS)	**EVE** (T) RUFF RYDERS 497488*/INTERSCOPE †	47
75	87	81	4	**PUPPY LOVE** J. DUPRI (J. DUPRI, J. T. SMITH, B. ERVING, D. SIMON, D. PIERCE, B. M. COX, B. CASEY, B. CASEY)	**LIL BOW WOW FEATURING JAGGED EDGE** (V) SO SO DEF ALBUM CUT/COLUMBIA †	75
76	81	—	2	**MY WAY** T. DATE, LIMP BIZKIT (J. ABRAHAM, S. WEILAND, F. DURST, W. BORLAND, S. RIVERS, J. OTTO, E. BARRIER, W. GRIFFIN)	**LIMP BIZKIT** FLIP ALBUM CUT/INTERSCOPE †	76
77	84	—	2	**WHEN SOMEBODY LOVES YOU** K. STEGALL (A. JACKSON)	**ALAN JACKSON** (V) ARISTA NASHVILLE ALBUM CUT †	77
78	83	—	2	**ROSE BOUQUET** B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	**PHIL VASSAR** (V) ARISTA NASHVILLE ALBUM CUT †	78
79	67	71	10	**BEST I EVER HAD (GREY SKY MORNING)** B. GROSSE (M. SCANNELL)	**VERTICAL HORIZON** RCA ALBUM CUT	58
80	70	70	6	**REQUEST LINE** ★ R. LAWRENCE, W. ADAMS (R. LAWRENCE, W. ADAMS, A. PINEDA, M. FERNANDEZ, G. FAJON, [illegible])	**BLACK EYED PEAS FEATURING MACY GRAY** (C) (T) INTERSCOPE 497498 †	63
81	77	75	20	**BUT FOR THE GRACE OF GOD** M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	**KEITH URBAN** (V) CAPITOL (NASHVILLE) ALBUM CUT †	37
82	86	86	5	**GUILTY UNTIL PROVEN INNOCENT** ★ ROCKWILDER (S. CARTER, [illegible], R. KELLY)	**JAY-Z FEATURING R. KELLY** (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	82
83	NEW ▶		1	**HIT 'EM UP STYLE (OOPS!)** ★ D. AUSTIN (D. AUSTIN)	**BLU CANTRELL** (T) ARISTA 13943* †	83
84	72	56	14	**FREE** J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HARRISON, A. RICHBOURG, T. TOLBERT)	**MYA** UNIVERSITY/FLIPMATION SOUNDTRACK & ALBUM CUT/INTERSCOPE/WARNER BROS. †	42
85	68	67	17	**AFTER PARTY** ★ ALLSTAR (A. GORDON, T. BEAL, W. GILCHRIST, N. BUTLER, E. LEUES, J. CAMPBELL)	**KOFFEE BROWN** (T) DIVINE MILL 13924*/ARISTA †	44
86	NEW ▶		1	**CAN'T BELIEVE** ★ S. COMBS, M. WINANS (S. COMBS, M. WINANS, A. YOUNG, C. TAYLOR, N. JONES, J. BAXTER, A. CRUZ)	**FAITH EVANS FEATURING CARL THOMAS** (T) BAD BOY 79370*/ARISTA	86
87	74	74	15	**OUTSIDE** B. SHEPPELL (A. LEWIS)	**AARON LEWIS OF STAIND WITH FRED DURST** FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE †	56
88	82	72	13	**ONE MORE TIME** ★ T. BANGALTER, G. DE HOMEM CHRISTO (T. BANGALTER, G. DE HOMEM CHRISTO, A. MOORE)	**DAFT PUNK** (T) (X) VIRGIN 38758* †	61
89	89	89	5	**LA BOMBA** ★ R. SAAVEDRA (F. ZAMBRANA MARCHETTI)	**AZUL AZUL** (X) SONY DISCOS 84285* †	89
90	90	87	13	**ONE STEP CLOSER** D. GILMORE (M. SHINODA, C. BENNINGTON, B. DELSON, J. HAHN)	**LINKIN PARK** WARNER BROS. ALBUM & SOUNDTRACK CUT †	75
91	88	88	20	**THERE IS NO ARIZONA** K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	**JAMIE O'NEAL** (V) MERCURY (NASHVILLE) ALBUM CUT †	40
92	NEW ▶		1	**I CRY** ★ LIL' ROB, I. GOTTI (J. ATKINS, R. MAYS, I. LORENZO, C. LOVING, K. GAMBLE, L. HUFF)	**JA RULE FEATURING LIL' MO** (T) MURDER INC./DEF JAM 572856*/IDJMG †	92
93	93	90	10	**CHICKENHEAD** ★ D. PAUL, [illegible] (J. HOUSTON, P. HOUSTON, P. BEAUREGARD, [illegible])	**PROJECT PAT** (T) HYPNOTIZE MINDS [illegible]/LOUD/COLUMBIA †	87
94	85	78	14	**POUR ME** ★ C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	**TRICK PONY** (C) (D) (V) WARNER BROS. (NASHVILLE) 16816/WRN †	71
95	91	84	12	**DON'T TALK** ★ JON B. (JON B.)	**JON B** (T) EDMONDS 79561*/EPIC †	58
96	95	94	18	**YOU MAKE ME SICK** ★ BABYFACE, A. PRESIDENT, B. DIMILO (A. PRESIDENT, B. DIMILO, M. TABB)	**PINK** (T) LAFACE 24533*/ARISTA †	33
97	94	91	11	**JUST ANOTHER GIRL** R. WAKE (D. SHARPE, L. ROBBINS, C. LINDBERG, J. SVARE)	**MONICA** EPIC SOUNDTRACK CUT †	64
98	97	93	14	**CHANGE THE GAME** ★ RICK ROCK (S. CARTER, R. THOMAS, M. COX, D. GRANT)	**JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK** (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	86
99	92	96	18	**LADY (HEAR ME TONIGHT)** ★ Y. DESTAGNOL, R. TRANCHART (Y. DESTAGNOL, R. TRANCHART, N. ROGERS, B. EDWARDS)	**MODJO** (T) (X) BARCLAY 587900*/MCA †	81
100	96	—	2	**THAT'S HOW I BEAT SHAQ** ★ [illegible]	**AARON CARTER** [illegible] †	96

◯ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD Single available. (DV) DVD Single Available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2001, Billboard/BPI Communications and SoundScan, Inc.

BYRNE LOOKS TO FUTURE WITH 'EYEBALL' ON VIRGIN

(Continued from page 1)

(Virgin, May 8).

"Fortunately, I can't stop myself from bringing forth the thoughts and sounds that stir inside me," Byrne says with a smile. "That's the good news: I still derive pleasure from making music after so many years. It's still a joyous experience."

Actually, joy at its most primal is the emotional basis on which *Eyeball* was formed. Although the set is rife with the literate, often insightful lyrics that are his signature, Byrne opted this time to communicate first and foremost via rhythm.

"This album was built from the beat up," Byrne says. He adds that he wanted listeners to have a "visceral reaction to the songs."

"When you feel joy—or any kind of extreme or intense emotion, for that matter—words don't often come to mind first," he explains. "Rather, you tend to have a physical reaction. With these songs, I wanted to trigger that kind of reaction. More times than not, the words became integral to the equation after the tracks had already taken a specific musical shape."

Byrne started this project two summers ago in Andalusia, a small region in the south of Spain, capturing grooves, loops, and bits of melody on a primitive tape recorder. On his return home to New York, he started sharing his ideas with friends and colleagues, along with an "inspirational" compilation of songs by Stevie Wonder, Isaac Hayes, Tricky, Serge Gainsbourg, and Los Fabulosos Cadillacs, among others. "It was meant to hint at where the songs could go," Byrne notes.

From there, he took off to a friend's home in New York's Catskill Mountains to begin constructing tracks with producer Mike Mangini. "I loved his work with Imani Coppola and on the first Digable Planets CD. He's pretty groove-oriented, and he seemed to be fairly open-minded and flexible about dabbling in different sounds."

Versatility was key for Byrne, who envisioned *Eyeball* as a varied affair. After enlisting musicians Shawn Pelton, Paul Frazier, and Mauro Refosco to provide a consistent rhythm base in the studio, Byrne wound up with a richly diverse yet notably cohesive collection that darts from African-tribal percussion ("U.B. Jesus," "Broken Things") to Philly soul ("Neighborhood") and classic go-go ("Like Humans Do"). He even delves effectively into Latin territory with "Desconocido Soy," his first song written and performed entirely in Spanish.

"It was a frightening undertaking," Byrne says, noting that he initially tried writing the words in English. "But the phrasing and the meter of the melody was making it difficult. So I sang some of it in Spanish, and it fit the melody more naturally."

Byrne had previously dabbled in Latin music via his contribution ("Yolanda Niguias") to the 1996 Red Hot+Latin compilation *Silencio=Muerte*—as well as a collaboration with Mexican act Cafe Tacuba on its EP *Avalancha de Exitos* that same year. But that wasn't enough to give Byrne the courage to record the track. It wasn't until after he played "Desconocido Soy" for the latter act that he decided to include the song on *Eyeball*—and only then if group member NRU agreed to appear on it.

"It was important that the song, like the rest of the album, sound true and authentic," Byrne says. "I didn't want to venture out into the world looking foolish."

Byrne is now happily immersed in that phase of venturing beyond the safety of the studio and sharing the fruits of his labors. In March, he tested the new material in a handful of showcases in the U.S. and several European territories. "I must say that it was a truly exhilarating experience. I'm quite excited to get back on the road and play these songs."

To that end, Byrne will embark on a 17-date tour of the States. Booked by the New York-based Marsha Vlasic, the tour runs from May 8 through June 17. An additional string of dates in both the U.S. and Europe is being considered for late summer/early fall.

"It's a boost to this project to have David—who's a true visionary and a legend—out and about," notes Ray Cooper, co-president of Virgin. "He's as committed as we are to making this album a commercial success."

Byrne notes, though, that he did not originally plan on *Eyeball* being

(Continued on page 108)

HOT 100 SPOTLIGHT™

by Silvio Pietroluongo

FOUR FOR 'ALL': **Janet's** "All for You" (Virgin) remains entrenched at No. 1 on The Billboard Hot 100 for a fourth consecutive week, as a continued increase in airplay more than compensates for the loss in sales of the limited-run single. Despite the overall point decline over the past couple of weeks, "All" still has a comfortable lead over the nearest challengers, primarily because "All" is the only track in the top five of the chart with a retail single.

This is the first time since we began to include airplay-only tracks on the Hot 100 that four of the top five, not to mention seven of the top 10, songs on the chart have been unavailable in any configuration. This includes **Dido's** "Thank You" (Arista) which is available as a live version on a DVD single but whose sales do not count toward its chart position, since it is the B-side of her previous song "Here With Me."

"All for You" should keep its grip on the No. 1 slot at least one more week. "You" scanned 45,000 units and would need to move about 10,000 pieces to maintain its lead over the No. 2-ranked "Survivor" by **Destiny's Child** (Columbia). On the airplay chart, "Survivor" holds at No. 1, up slightly to 123 million listeners, while "All" rises 4.5 million listeners to 113 million.

Expecting to make moves on next issue's chart with the release of retail singles are former No. 1 "Angel" by **Shaggy Featuring Rayvon** (MCA) and "Never Had a Dream Come True" by **S Club 7** (Interscope). "Angel," which slips 5-7, will need to scan more than 50,000 units of its CD-maxi release to return to the No. 1 slot (a tall order), while "Dream," which holds at No. 23, will need to sell roughly 20,000 to make the top 10 (manageable for a CD and cassette release).

ON THE REBOUND: The same issue her inaugural album, *Your Woman* (Soulife/Atlantic), makes an impressive debut at No. 5 on The Billboard 200, **Sunshine Anderson** reaches new heights on the Hot 100 with the single, "Heard It All Before." "Heard" fell 21-25 last issue but climbs to No. 19 with increases in both sales and airplay. 12-inch vinyl sales increase by 20%, placing "Heard" back on the Hot 100 Singles Sales chart at No. 64, with 1,200 pieces scanned. Up 1.5 million in airplay, "Heard" moves 15-13 on the Hot 100 Airplay chart and should keep ascending, as its successful run at R&B continues and as the track is now being worked to mainstream top 40 radio. "Heard" is currently bulleted at No. 1 on Hot R&B/Hip-Hop Airplay and No. 3 on Hot R&B/Hip-Hop Singles & Tracks.

DEBUT ACTION: **Lionel Richie** returns to the Hot 100 after a five-year absence, as "Angel" (Island/IDJMG) debuts at No. 70. Richie last appeared on the chart with "Don't Wanna Lose You," which peaked at No. 39 in May 1996 . . . **Lonestar**, the Texas band that brought us "Amazed," the largest country crossover hit of the past two decades, debuts at No. 69 with "I'm Already There" (BNA). Lonestar took "Amazed" to No. 1 on the Hot 100 for two weeks in March 2000. "There" is the title track from the act's upcoming album, which is scheduled for a June 26 release . . . **Madonna** debuts at No. 73 with "What It Feels Like for a Girl" (Maverick/Warner Bros.), her third chart entry from the multi-platinum *Music*. A DVD single of the controversial video was released April 24, with a CD-maxi and 12-inch vinyl set to hit retail May 1.

the TouchTunes MOST PLAYED TOP 10

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This Week	Last Week	Two Wks Ago	Wks On Chart	Title	Artist
				ROCK	
1	2	3	75	WITH ARMS WIDE OPEN	CREED
2	3	2	81	SMOOTH (Feat. Rob Thomas)	SANTANA
3	1	1	42	KRYPTONITE	3 DOORS DOWN
4	4	4	58	HIGHER	CREED
5	5	5	142	MY OWN PRISON	CREED
6	6	6	46	VOODOO	GODSMACK
7	7	7	82	COWBOY	KID ROCK
8	NEW		1	YOU SHOOK ME ALL NIGHT LONG	AC/DC
9	RE-ENTRY		5	ENTER SANDMAN	METALLICA
10	9	8	46	WHATEVER	GODSMACK
				POP	
1	1	1	132	BELIEVE	CHER
2	2	2	108	MAMBO NO. 5 (A Little Bit Of)	LOU BEGA
3	3	3	25	MUSIC	MADONNA
4	4	4	128	DANCING QUEEN	ABBA
5	5	5	72	LANDSLIDE	FLEETWOOD MAC
6	6	6	50	DON'T SPEAK	NO DOUBT
7	7	10	8	THUMBSUCKER	CHUMBAWAMBA
8	8	8	104	GENIE IN A BOTTLE	CHRISTINA AGUILERA
9	RE-ENTRY		5	ZOMBIE	THE CRANBERRIES
10	NEW		1	DREAMS	FLEETWOOD MAC
				R+B/Rap	
1	1	1	156	LET'S GET IT ON	MARVIN GAYE
2	2	2	72	THE DOCK OF THE BAY	OTIS REDDING
3	3	3	144	WHAT'S GOING ON	MARVIN GAYE
4	4	5	18	E. I.	NELLY
5	6	6	156	GET UP	JAMES BROWN
6	5	7	61	NO SCRUBS	TLC
7	7	4	43	HE WASN'T MAN ENOUGH	TONI BRAXTON
8	8	10	26	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
9	9	8	136	MERCY, MERCY ME	MARVIN GAYE
10	•	9	142	CREEP	TLC
				COUNTRY	
1	1	1	156	COPPERHEAD ROAD	STEVE EARLE
2	2	2	94	THIS KISS	FAITH HILL
3	3	4	156	MY MARIA	BROOKS & DUNN
4	5	5	164	CRAZY	PATSY CLINE
5	4	6	52	POP A TOP	ALAN JACKSON
6	6	3	118	NEON MOON	BROOKS & DUNN
7	7	7	14	AMIE	PURE PRAIRIE LEAGUE
8	9	10	35	LUCKENBACH, TEXAS	WAYLON JENNINGS
9	8	9	130	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
10	10	•	5	AMARILLO BY MORNING	GEORGE STRAIT
				LATIN	
1	1	1	108	BAILAMOS	ENRIQUE IGLESIAS
2	2	3	49	CORAZON ESPINADO (Feat. Maná)	SANTANA
3	3	2	132	LA BAMBA	LOS LOBOS
4	8	8	34	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
5	4	4	52	CLAVADO EN UN BAR	MANÁ
6	5	7	34	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
7	6	6	96	BIDI BIDI BOM BOM	SELENA
8	7	5	68	COMO LA FLOR	SELENA
9	RE-ENTRY		55	TU SOLO TU	SELENA
10	9	10	65	SE ME OLVIDO OTRA VEZ	MANÁ

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MAY 5, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	3	VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98) 3 weeks at No. 1	NOW 6	1
2	2	2	4	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
3	3	4	37	SHAGGY ▲[4] MCA 112096* (11.98/17.98)	HOTSHOT	1
				Hot Shot Debut		
4	NEW ▶		1	BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4
5	NEW ▶		1	SUNSHINE ANDERSON SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5
6	6	11	25	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98)	NO NAME FACE	4
7	82	82	20	NELLY ▲[6] FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
8	8	8	29	DIDO ▲[3] ARISTA 19025 (11.98/17.98)	NO ANGEL	1
9	17	17	16	UNCLE KRACKER ● TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE	3
10	11	8	27	LIMP BIZKIT ▲[4] FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
20	8	8	8	DAVE MATTHEWS BAND ▲[2] RCA 67988 (11.98/18.98)	EVERYDAY	1
20	8	3	3	GINUWINE EPIC 69622* (12.98 EQ/18.98)	THE LIFE	1
13	20	81	7	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
14	13	82	8	TRAIN AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
82	16	16	5	112 ● BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
82	81	20	38	SOUNDTRACK ▲[2] CURB 78703 (11.98/17.98)	COYOTE UGLY	10
82	16	82	5	SOUNDTRACK PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	10
82	7	81	13	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	3
20	26	82	82	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
20	8	35	80	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
20	27	14	8	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
22	17	23	22	LUDACRIS ▲[2] DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	1
82	35	35	20	LENNY KRAVITZ ▲[3] VIRGIN 50316 (12.98/18.98)	GREATEST HITS	1
20	20	13	8	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	1
20	23	80	82	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	10
20	20	25	20	JA RULE ▲[2] MURDER INC./DEF JAM 542[illegible]34*/IDJMG (12.98/18.98)	RULE 3:36	1
27	35	20	13	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	6
20	82	86	17	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98)	WHOA, NELLY!	29
20	20	20	25	OUTKAST ▲[3] LAFACE 2[illegible]072*/ARISTA (12.98/18.98)	STANKONIA	2
20	81	25	8	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	1
20	25	28	13	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
32	NEW ▶		5	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	32
20	26	25	23	THE BEATLES ▲[7] APPLE 29325/CAPITOL (11.98/18.98)	1	4
34	82	23	7	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
35	82	82	8	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	6
36	38	30	33	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
37	32	31	22	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98)	THE GIFT OF GAME	9
				Greatest Gainer		
38	123	—	2	SOUNDTRACK ISLAND 548797/IDJMG (12.98/18.98)	BRIDGET JONES'S DIARY	38
39	43	44	40	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
40	42	93	8	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	1
41	80	81	20	CREED ▲[3] WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
41	82	20	82	R. KELLY ▲[3] JIVE 41705* (12.98/18.98)	TP-2.COM	1
20	38	5	5	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
88	88	35	20	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
82	35	81	25	U2 ▲[3] INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
20	20	50	20	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
47	36	35	48	LEE ANN WOMACK ▲[2] MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
20	57	48	16	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
49	20	36	5	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
50	46	58	81	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
51	80	58	80	LIL BOW WOW ▲[2] SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	4
97	24	8	3	BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY	5
51	82	59	82	SOUNDTRACK WALT DISNEY 60687 (17.98 CD)	REMEMBER THE TITANS	49
54	59	36	5	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
55	55	58	73	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
56	56	45	23	SADE ▲[2] EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
57	44	43	6	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
58	64	47	6	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
59	79	70	9	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
60	92	50	20	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES	51
61	88	125	3	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	81
20	65	35	8	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	22
35	20	81	20	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
88	82	20	29	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	6
35	20	20	22	TIM MCGRAW ▲[2] CURB 77978 (12.98/18.98)	GREATEST HITS	1
20	58	58	17	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	1
35	35	81	3	SALIVA ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	81
35	35	58	8	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	23
69	93	80	29	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	69
20	86	58	23	VARIOUS ARTISTS ▲[4] SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	1
71	50	—	2	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING	50
20	58	17	13	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
73	77	65	89	MOBY ▲[2] V2 27049* (10.98/17.98)	PLAY	38
				Pacesetter		
74	120	123	2	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
75	74	73	48	MATCHBOX TWENTY ▲[3] LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
76	76	67	28	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
97	80	88	10	QB FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
78	58	88	35	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD)	WHITE LADDER	35
82	81	82	82	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 54979/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU	67
20	92	106	23	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
71	91	63	6	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
82	73	16	20	DIXIE CHICKS ▲[4] MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	3
82	20	20	82	FAITH HILL ▲[5] WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
88	28	—	7	SLIMM CALHOUN AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	29
82	29	20	82	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50	23
20	58	92	52	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS	20
82	81	101	8	AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)	AMERICAN HI-FI	81
20	88	78	35	MADONNA ▲[2] MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
82	28	81	30	KENNY CHESNEY ● BNA 67975/RLG (11.98/17.98)	GREATEST HITS	43
35	58	81	32	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
20	58	35	82	BACKSTREET BOYS ▲[8] JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
82	69	20	23	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7	99
82	82	20	23	3 DOORS DOWN ▲[4] REPUBLIC 153920/UNIVERSAL (12.98/18.98)	THE BETTER LIFE	1
88	35	105	53	JOE ▲[3] JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
82	82	20	82	BRITNEY SPEARS ▲[5] JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
35	82	20	82	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
97	97	42	8	JIM JOHNSTON ● SMACK DOWN! 883QRCDH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
82	20	85	57	'N SYNC ◆[10] JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
35	80	20	20	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	1
106	105	35	3	VARIOUS ARTISTS RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY	99
101	63	92	3	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	37
102	101	116	20	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	67
103	103	101	20	EMINEM ▲[6] WEWAFTE/IMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
104	100	100	82	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
106	116	20	3	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	81
106	113	100	8	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	17
103	20	81	8	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
106	35	35	81	DESTINY'S CHILD ▲[3] COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	6
109	104	17	30	MYSTIKAL ▲[2] JIVE 41696* (12.98/18.98)	LET'S GET READY	1

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◯ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

MAY 5, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	102	56	3	**JOURNEY** COLUMBIA 69864/CRG (12.98 EQ/18.98)	ARRIVAL	56
111	110	100	25	**JAY-Z** ▲^{2} ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
112	108	157	3	**BOND** MBO 467091/DECCA (17.98 CD) HS	BORN	108
113	96	98	1	**VARIOUS ARTISTS** INTEGRITY/MARANATHA!/VINEYARD/WORD 85354/EPIC (19.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
114	NEW ▶		1	**LORRIE MORGAN & SAMMY KERSHAW** RCA (NASHVILLE) 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	114
115	114	77	3	**RAMMSTEIN** MOTOR/REPUBLIC 549639/UNIVERSAL (12.98/18.98)	MUTTER	77
116	NEW ▶		1	**RUSSELL WATSON** DECCA 468695 (17.98 CD) HS	THE VOICE	116
117	106	124	55	**PINK** ▲^{2} LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
118	107	132	8	**NEW FOUND GLORY** DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	107
119	118	107	66	**JAGGED EDGE** ▲^{2} SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
120	148	147	10	**TANTRIC** MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC	120
121	122	131	52	**PAPA ROACH** ▲^{2} DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
122	139	149	33	**GARY ALLAN** ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
123	155	134	6	**BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR** DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)	THE STORM IS OVER	56
124	128	108	4	**BEN HARPER AND THE INNOCENT CRIMINALS** VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
125	121	128	45	**BON JOVI** ▲^{2} ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
126	151	—	2	**OJ SKRIBBLE** BIG BEAT 35065/LONDON SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001	126
127	123	112	5	**LIONEL RICHIE** ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE	62
128	97	118	37	**BAHA MEN** ▲^{3} S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
129	109	114	68	**TOBY KEITH** ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
130	NEW ▶		1	**MARK LOWRY** SPRING HOUSE 42270 (11.98/15.98) HS	ON BROADWAY	130
131	135	130	8	**DIRTY** NFINITY D13557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
132	124	92	4	**JESSE POWELL** SILAS 112401/MCA (12.98/18.98)	JP	71
133	126	141	7	**ALIEN ANT FARM** NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
134	134	120	19	**XZIBIT** ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
135	125	122	11	**DIAMOND RIO** ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
136	137	139	96	**LIMP BIZKIT** ▲^{6} FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
137	136	136	75	**DR. DRE** ▲^{6} AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
138	145	119	5	**BIZZY BONE** AMC 71150 (11.98/17.98)	THE GIFT	44
139	143	111	5	**THE BEATNUTS** LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
140	129	110	5	**YOLANDA ADAMS** ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
141	116	51	3	**CAPPADONNA** WU-TANG/RAZOR SHARP 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG	51
142	133	175	42	**PLUS ONE** ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
143	132	109	7	**KOFFEE BROWN** DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
144	161	126	4	**SHAWN COLVIN** COLUMBIA 69889/CRG (12.98 EQ/18.98)	WHOLE NEW YOU	101
145	NEW ▶		1	**VARIOUS ARTISTS** RAZOR & TIE 89036 (17.98 CD)	SUDDENLY '70S	145
146	170	155	9	**COLD** FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	146
147	141	135	18	**LIL' WAYNE** CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
148	130	117	26	**TAMIA** ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
149	163	—	2	**UNCLE LUKE** LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	149
150	160	—	2	**SOUNDTRACK** CHEEBA SOUND 10044/VIRGIN (18.98 CD)	BLOW	150
151	140	153	68	**VERTICAL HORIZON** ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
152	174	138	22	**DAVE HOLLISTER** ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
153	NEW ▶		1	**DAVID GRAY** ATO 69375/RCA (17.98 CD)	LOST SONGS	153
154	158	154	97	**SANTANA** ◆^{14} ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
155	147	129	22	**ERYKAH BADU** ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
156	119	119	25	**VARIOUS ARTISTS** ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
157	131	115	15	**SOUNDTRACK** SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	69
158	146	146	11	**VARIOUS ARTISTS** ● EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
159	NEW ▶		1	**ORIGINAL BROADWAY CAST** SONY CLASSICAL 89646 (18.98 EQ CD)	THE PRODUCERS	159
160	156	152	70	**DMX** ▲^{5} RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
161	NEW ▶		1	**VARIOUS ARTISTS** UTV 556176 (18.98 CD)	PURE BLUES	161
162	117	117	11	**VARIOUS ARTISTS** ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
163	164	146	27	**SHYNE** ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
164	127	158	67	**CHRISTINA AGUILERA** ▲^{8} RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
165	183	—	7	**RICKY MARTIN** SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83
166	154	143	82	**STING** ▲^{3} A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
167	159	151	6	**TRICK PONY** WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	TRICK PONY	91
168	NEW ▶		1	**SOUNDTRACK** RCA VICTOR 63769 (11.98/17.98)	QUEER AS FOLK	168
169	150	144	23	**RICKY MARTIN** ▲^{7} COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
170	165	167	98	**RED HOT CHILI PEPPERS** ▲^{4} WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
171	169	121	5	**L-BURNA A.K.A. LAYZIE BONE** RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	43
172	RE-ENTRY		3	**ANASTACIA** DAYLIGHT 69948/EPIC (12.98 EQ/17.98) HS	NOT THAT KIND	168
173	144	137	17	**MR. C THE SLIDE MAN** UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
174	178	171	48	**A PERFECT CIRCLE** ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
175	171	160	75	**CELINE DION** ▲^{6} 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
176	149	159	52	**MYA** ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
177	157	194	16	**SOUNDTRACK** PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
178	187	150	7	**VARIOUS ARTISTS** LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	150
179	138	113	4	**BUCKCHERRY** DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	TIME BOMB	64
180	168	179	27	**THIRD DAY** ● ESSENTIAL 10670/JIVE (10.98/18.98)	OFFERINGS: A WORSHIP ALBUM	66
181	162	162	23	**THE OFFSPRING** ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
182	142	166	44	**BILLY GILMAN** ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
183	193	177	8	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** EMI LATIN 29745 (9.98/14.98)	SHHH!	92
184	152	133	11	**ATC** REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
185	177	165	20	**RAGE AGAINST THE MACHINE** ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
186	172	—	2	**SONICFLOOD** GOTEE 72827 (15.98 CD) HS	SONICPRAISE	172
187	176	142	10	**ICONZ** LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
188	NEW ▶		1	**STEREOPHONICS** V2 27092 (13.98 CD) HS	JUST ENOUGH EDUCATION TO PERFORM	188
189	196	169	4	**CONJUNTO PRIMAVERA** FONOVISA 8104 (8.98/12.98) HS	ANSIA DE AMAR	139
190	NEW ▶		1	**VARIOUS ARTISTS** ● INTEGRITY 61002/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — HOLY GROUND	190
191	189	173	20	**MEMPHIS BLEEK** ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
192	185	170	19	**VARIOUS ARTISTS** ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
193	194	191	12	**PAULINA RUBIO** △^{2} UNIVERSAL LATINO 543319 (9.98/16.98) HS	PAULINA	156
194	167	193	40	**VARIOUS ARTISTS** ▲^{2} EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
195	200	178	22	**LOUIE DEVITO** E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
196	188	—	2	**NICKEL CREEK** SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	188
197	182	183	22	**KEITH URBAN** ● CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	145
198	RE-ENTRY		4	**MR. SHORT KHOP** HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	154
199	195	196	20	**SOUNDTRACK** ● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
200	198	184	47	**MARY MARY** ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59

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THIRD DAY IS BIG WINNER AT DOVES

(Continued from page 1)

selling *Offerings—A Worship Album*, the Georgia act nabbed multiple wins, including trophies for rock recorded song, praise and worship album, group of the year, and artist of the year.

Third Day's Brad Avery commented, "Winning a Dove is encouraging because it lets us know what our peers within the industry think of us and the art we create. It parallels to leading others in our craft and pushes us to continue to make the best, most innovative product possible."

The GMA credits Third Day members Avery, Mac Powell, David Carr, Tai Anderson, and Mark Lee with a total of 15 wins, as the group won in five categories and each individual member picked up two awards—one each for co-producing the praise and worship album of the year, *Offerings*, and one apiece as songwriters in the rock recorded song of the year category for "Sky Falls Down" from their Essential Records' release *Time*. Third Day was also among the artists who won for *City on a Hill—Songs of Worship and Praise*, which netted special event album of the year.

Hosted by Michael W. Smith, the Dove Awards took place April 26 at Nashville's Grand Ole Opry House and concluded the annual Gospel Music Week convention held at the Nashville Convention Center and surrounding venues.

Word songstress Nicole C. Mullen won the Dove Award for songwriter of the year, making her only the fourth woman to have won in that category. She follows in the footsteps of Dottie Rambo, 1982; Gloria Gaither, 1986; and Melodie Tunney, who shared the honor with her husband, Dick, in 1987. Mullen also won song of the year and pop/contemporary song for her hit "Redeemer."

THIRD DAY

Other multiple winners include Mary Mary, who picked up Doves in the urban album category for *Thankful* and urban recorded song for "Shackles (Praise You)"; Bill Gaither, whose Gaither Vocal Band won Southern gospel recorded song for "God Is Good All the Time" and Southern gospel album for *I Do Believe*, as well as sharing in the longform video award for co-producing *The Cathedrals: A Farewell Celebration*; and Smith, who won pop/contemporary album for *This Is Your Time*, as well as sharing a Dove as co-creator of the Youth/Children's Musical *Friends 4Ever*.

Smith was one of the GMA Week's busiest artists, hosting the Sunday evening worship service, attending the ASCAP Awards, speaking on a panel, and performing at the Provident Music Showcase, as well as hosting the Doves. The most-awarded artist in Dove history, Steven Curtis Chapman, picked up his seventh male vocalist of the year Dove.

Singer/songwriter Nichole Nordeman picked up her first Dove in the female vocalist category and says the honor "is a neat way to honor music that has in some way or another set itself apart from the rest. However, winning a Dove Award does *not* mean validation of one's ministry or calling. It's a fun night, it's an opportunity to embrace how diverse we are, but it is not a commentary on what God has to say about what we do."

Plus One netted the Dove for new artist, capping a banner year that has included appearances on *Touched by an Angel*, *CBS Evening News*, and the gold certification of their 143/Atlantic debut album, *The Promise*. Comprising Nate Cole, Nathan Walters, Jeremy Mhire, Jason Perry, and Gabe Combs, the group is on a 40-market tour sponsored by Trans World Entertainment.

Produced by dick clark productions, the show airs Friday (4) on WGN Cable. Subsequent airings come Saturday (5) on INSP Network and May 11 on the DAYSTAR Network and LeSea Network, with multiple airings on PAX Network. GorillaForce.com was the Webcaster of this year's show.

"It's not like the Grammys, where Steely Dan wins and their sales go through the roof," says Jim Stella, Christian-music buyer for the Albany, N.Y.-based Trans World chain. "A lot of people may be seeing the Doves for the first time. The exposure to the genre overall will help everyone; our stores will benefit because we're in stock on those nominated artists."

The Dove Awards are voted on by the more than 5,500 members of the GMA. Awards are presented in 43 categories.

The following is a partial list of winners:

Producer: Brown Bannister
Inspirational recorded song: "Blessed," Rachael Lampa
Bluegrass recorded song: "Are You Afraid to Die?" Rick Skaggs and Kentucky Thunder
Country recorded song: "Baptism," Randy Travis
Traditional gospel recorded song: "We Fall Down," Donnie McClurkin
Contemporary gospel recorded song: "Alabaster Box," CeCe Winans
Modern rock/alternative recorded song: "Dive," dc Talk
Rap/hip-hop/dance recorded song: "All Around the World," Raze
Hard music recorded song: "Point #1," Chevelle
Rap/hip-hop/dance album: *The Plan*, Raze
Modern rock/alternative album: *Jordan's Sister*, Kendall Payne
Hard music album: *Above*, Pillar
Rock album: *Tree63*, Tree63
Inspirational album: *Home*, Fernando Ortega
Bluegrass album: *Inspirational Journey*, Randy Travis
Traditional gospel album: *You Can Make It*, Shirley Caesar
Contemporary gospel album: *Purpose by Design*, Fred Hammond & Radical for Christ
Children's music album: *A Queen, a King, and a Very Blue Berry*, Veggie Tunes
Spanish-language album: *Solo el amor*, Miguel Agnel Guerra
Short-form music video: "Rock the Party (Off the Hook)," P.O.D.

BYRNE'S 'EYEBALL'

(Continued from page 105)

the accessible recording that it is. "I thought it would be something quite different. I envisioned a series of longer, more instrumental pieces that would evolve into songs." But as he continued writing, the songs were becoming shorter, and "that became OK. These songs reached their natural conclusion."

'EYEBALLING' RETAIL

Some retailers believe that an accessible, pop-minded album from Byrne will be a welcome addition to this spring's spree of releases. One of these—Mary Collins, manager of a Borders Books & Music outlet in Newark, N.J.—says, "The combination of his history and a great pop record could make this a real sales contender. This is a great record. He sounds better than he has in a long time."

Eyeball is Byrne's first effort for Virgin, after having ended an alliance of more than 20 years with Warner Bros. In addition to signing on as an artist, he brought his acclaimed Luaka Bop label with him to Virgin.

"It feels like a good fit. The energy of everyone involved at Virgin is refreshing and encouraging," Byrne says. He adds that 2001 will also see the release of new recordings by Luaka Bop acts Geggy Tah, Zap Mama, and Sise. The deal was christened in February with the release of *No Such Place* by Jim White (Billboard, Feb. 10).

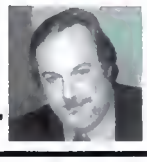
Cooper believes that the union of the two labels will be "an incredibly strong and successful one." He adds that the relationship between the label and Byrne is being solidified by Virgin's commitment to *Eyeball*. "This is not a one-month record. At the risk of using an industry cliché, we're viewing this as a long-term project."

Virgin's campaign began March 12, when the single "Like Humans Do" shipped to triple-A radio. As the label builds programmer interest in the track, a crossover into the modern AC, rock, and top 40 arenas will be considered.

Cooper notes that Byrne's good will with the media is a key component in marketing *Eyeball*. The artist is slated to appear on *Late Show With David Letterman* on May 16, with several additional television spots nearing confirmation. His mainstream press profile will be marked by features in the *New York Times* Sunday magazine, *Entertainment Weekly*, and *Esquire*, among others.

Such attention suits Byrne (who is managed by the New York-based David Whitehead and whose songs are published by Moldy Fig, BMI). Still, he confesses that he gets "pretty nervous" about having to discuss his songs in deep detail. "Sometimes I don't understand what I've written for a long time after I'm done. In fact, there are songs I've written that I still don't completely understand—and I've become OK with that."

BETWEEN THE BULLETS



by Geoff Mayfield

FROM EASTER EGGS TO GOOSE EGGS: The shift from Easter week to a non-holiday week was sure to result in pallid sales at music stores. Still, the decline that occurs—not just from last issue's charts to this issue's, but especially when compared with the same week last year—is tough to digest.

The predicament, as noted in this column the past couple of weeks, is that the comparstive week in 2000 hosted Easter, the memorable frame in which **'N Sync's** *No Strings Attached* stirred a startling gain of more than 232,000 units to lead the chart with a robust sum of 654,500. By contrast, in this wind-down from the current year's Easter feast, with no new blockbuster to help stem the tide, the results are predictably bleak. Only three of this issue's titles exceed 100,000 units, compared with 15 during the same week last year, while the Hot Shot Debut on The Billboard 200, by **Brooks & Dunn**, only adds 80,500 units' worth to music merchants' coffers, good for No. 4. During last year's holiday frenzy, that same sum would have charted at No. 20.

The contrast is not just steep compared with last year's holiday rush, but it also stands in stark contrast to this year's more modest Easter rush. Just three of the titles from last issue's list that appear in this issue's top 100 show any kind of increase: the Greatest Gainer-winning soundtrack to box-office champ *Bridget Jones's Diary* (111-38, with sales more than doubling), the *Kingdom Come* soundtrack (89-61, up a fraction of 1%), and **Billy Idol's** *Greatest Hits* (120-74, up 32% to win the Pacesetter).

Otherwise, the remaining upward moves in the chart's top half, and indeed most of the hikes elsewhere on The Billboard 200, come from titles that sold fewer copies than the issue before but had less erosion than other neighboring albums. In fact, just seven of last issue's top 200 current albums show any kind of gain—easily the bleakest chart we've seen since January, when the market adjusted from Christmas traffic to a non-holiday pace.

Thus, for the second week in a row, we've had to make drastic adjustments to our bullet criteria. Last issue, Easter's fuel caused us to raise the standard from a 10% gain to albums that achieved spikes of 30% or more. This issue, we're honoring titles that were among the smaller losers, with bullets awarded to any title that had a decline of 10% or less.

TO THE RESCUE: The multi-act *Now 6*, which led the big chart with more than half a million units in each of its first two weeks, sees a 54.5% slide. It leads runner-up **2Pac** 249,000 units to 128,500, the latter showing a 34.6% drop. And, with stores having the no-win task of facing last year's Easter traffic, year-to-date album numbers take a hit. Already trailing 2000's pace by about 0.5% a week ago, the deficit now grows to 2.24%.

Is there any sign of hope? Oh, yeah, the cavalry has already been summoned. Four-time chart-topper **Janet** hit stores April 24. It feels like Virgin and Janet's management have spent most of this year setting up *All for You*. With shipments reaching 1.8 million units, the title appears poised to open with at least 500,000 copies, adding one more title to her collection of No. 1's.

FISHING WITH THE TIDE: The shift of Easter, from the week ending April 23 last year to the one ending April 15, is just the latest reminder of a lesson frequently learned during this column's 10-year-plus history. Namely, that the calendar can be either an ally or a curse, depending on how the days fall.

In February, when Valentine's Day moved from a Monday in 2000 to a Wednesday this year, the shift had an adverse effect on business during the month's second week but created a rally for February's third week. The fact is that labels and merchants have less chance combating the fickle shifts of the calendar than one does fighting city hall. But, I find myself scratching my head about why—on two occasions this year—labels failed to capitalize on advantages the calendar can offer. To wit, the music industry had very light release schedules for both Valentine's week—a frame also enhanced by Presidents Day weekend—and Easter week. One would think those high-traffic weeks would have been inviting targets to pump up the volume for high-appeal albums.

Oh, and speaking of calendar quirks: Remember how Christmas falling on Monday this past December delivered the fattest overall sales week in SoundScan history? Mark your calendars now. The next time Christmas draws a bonus-traffic weekend with a Monday arrival will be 2006.

SEEN: In the wake of TV appearances, **Eve** (22-13) and **Train** (18-14) each bullet, the former on the heels of *Saturday Night Live*, the latter following *The Rosie O'Donnell Show*. Speaking of O'Donnell, next issue's charts will tell whether the April 21 special she hosted, the *Nickelodeon Kids' Choice Awards*, will rally gains for **Destiny's Child, Lil' Bow Wow, Aaron Carter,** or **Backstreet Boys.**

INDUSTRY SLOW TO REFORM MARKETING VIOLENCE TO KIDS

(Continued from page 1)

"Six months [after the FTC report], we can see who has responded to the report and who has failed to answer the call," Clinton said at the joint announcement of the bill. "We are basing this [bill] on a very simple premise: If you label something as inappropriate for children, then you go out and try to entice our children to buy your product or see it, you have engaged in false and deceptive advertising."

The bill, if passed, would give the FTC the authority to penalize companies with civil fines of up to $11,000 per offense.

RIAA senior executive VP and general counsel Cary Sherman commented that the bill "raises serious constitutional red flags" and "would have the unintentional result of discouraging participation" in the industry's voluntary stickering program.

That announcement of the bill follows an April 24 statement from the chairman of the Commerce Committee, Sen. John McCain, R-Ariz., and Sens. Ernest Hollings, D-S.C.; Sam Brownback, R-Kan.; and Max Cleland, D-Ga., critical that the industry stopped short of legislative remedy.

The FTC's "snapshot" update looked at what had changed since its initial September 2000 report on violence and media (Billboard, Sept. 23). The FTC found that the movie and video-game industries had instituted reforms but that the record industry had not made good on promises.

Andrew Schwartzman, president of public interest law firm the Media Access Group, believes the industry has brought the criticism upon itself. "There is a difference between what one has a right to do and what is socially responsible," he says. "It appears they have targeted a mass audience for this material, and then they're 'horrified' when it's discovered what they've done. They're being duplicitous—in the end, they're lying."

He continues, "They say they're not marketing to kids, but they are. If they say one thing and do another, some people are going to argue that that's an unfair trade practice in violation of the law. So they're going to have to accept the consequences, and the consequences are going to be contrary to artists' interests and their own long-term interests."

Jeff McIntyre, federal affairs officer for the American Psychological Assn., says, "Basically, it's cowardly if you're not going to stand behind your word and not believe in your artists' product enough to make sales without having to back down behind Congress's back and then target this stuff at preadolescents."

Dr. Michael Rich, spokesman for the American Pediatric Assn.'s committee on education, says he's not surprised by the FTC's findings. "I didn't get a sense from [RIAA president Hilary Rosen's] testimony at the original hearing in the fall, or from what has happened since, that there's much effort in any genuine sense to do anything about it."

Rich also continues to be alarmed by the unavailability in stores of so-called sanitized versions of songs that children hear on radio. "I've gone into Tower and HMV [in Boston], and you can't get airplay versions. In fact, it's considered reprehensible in some stores to even carry sanitized versions."

RIAA PLAN WITHDRAWN

The FTC criticized the RIAA for withdrawing a plan to withhold ads from media with an under-17 audience of more than 50%. The trade group explained it did so because of the suggestion by some federal lawmakers last fall that companies could be prosecuted for enforcement failings.

Pam Horvitz, president of the National Assn. of Record Merchandisers (NARM), says the lawsuit "serves as a perfect example of what could happen to [label and retailers]—exposing us to liability for failing to enforce voluntary guidelines."

The RIAA had announced its guidelines Sept. 1, shortly before the original Senate hearing (Billboard, Sept. 13). They included three major updates: that advertising for labeled records should not appear in publications or Internet sites where 50% of the audience is under 17, that all consumer print ads of explicit-content albums display the advisory sticker, and that E-tailers clearly display notice of stickered material through all phases of the transaction.

At the time the RIAA announced the guidelines last September, Rosen's response to the following day's FTC report included her statement, "No good deed goes unpunished." Responding on April 25 to FTC criticism that, some six months later, the RIAA had not yet implemented its own promised guidelines, Rosen stated, "Any legislation that references a voluntary program creates a disincentive to comply. It winds up proving that no good deed goes unpunished."

Confronted with the appearance the RIAA was trying to have things both ways, Mary K. Engle of the FTC's Bureau of Consumer Protection and director of the study told *Billboard* the commission's slam came because the RIAA either withdrew or didn't follow through on all its own recommendations.

"They gave us three, and we were looking at all three," Engle says. "Then they only withdrew one of them—not placing ads in media with a 50% under-17 audience. But they didn't withdraw the other two—and they didn't act on those two."

VIOLENT SONG ADS ON TV

The FTC shows that U.S. record companies continue to advertise violent songs on TV through such outlets as BET, MTV, and the *WWF Smackdown* wrestling show. The ads appeared during the after-school and early-evening hours when children were most likely to be watching.

The FTC also found that the five major labels placed ads for albums with explicit content in such teen-oriented magazines as *Vibe* and *Right On*, which focus on rap and R&B, and *Thrasher* and *Metal Edge*, which celebrate metal rock music. Universal Music Group placed more advertisements—25—for stickered albums in youth magazines than any other label. Warner Music Group had the fewest, with seven ads.

Only 45 of 147 (31%) print ads reviewed for labeled recordings displayed any parental advisory label, the FTC noted, and those were frequently "a black-and-white blur, often too small or inconspicuously placed to be noticed or seen."

The report also found that:

- There were few advisory label disclosures on TV ads. A spot check found that only five of 23 ads showed the advisory label, and none were clearly legible.
- On record company Web sites, "less than half of the sites provided notice of a recording's explicit content." Few were legible.
- Such E-tailers as Amazon, Bestbuy.com, and CDnow did better in providing "some information" about the explicit nature of the recordings. Only Amazon complied fully with warnings in "large, easy-to-read print, prominently displayed."

The study also said that "neither the RIAA nor any of its members, however, is willing to provide content description in advertising or labeling."

MUSIC INDUSTRY RESPONSE

Rosen said in a written statement that the RIAA didn't have time to update its two remaining reforms: "Unfortunately, the FTC report followed too quickly on the heels of our implementation of these new efforts."

Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, says the RIAA is "getting a raw deal" from the FTC for the withdrawn plan to refrain from placing stickered-product ads in youth-oriented media.

Greene says, "To have some of the states and private individuals—and then even the inference that the FTC legal counsel themselves—were going to look into bringing charges because that voluntary process was not being implemented expeditiously enough, what did they expect the RIAA to do? Of course they pulled it back."

Danny Goldberg, chairman/CEO of Artemis Records, says that while the FTC is right in calling for updated stickering policies, it crossed a line. "The FTC made two main points: one reasonable, that the industry show parental stickers in ads, and one unreasonable—the FTC seems to have made a dictatorial decision that children under 17 shouldn't be allowed to buy stickered albums. This is not appropriate." Goldberg says that "while I totally respect the views of those who choose not to allow their children to listen [to such albums], they have no right to put that value system on the whole country."

But Noah Stone, newly hired executive director of the Recording Artists Coalition (RAC), says the RAC believes "that while artists across the board are First Amendment advocates, because artists aren't involved in the marketing of their albums, they want the labels to do so in a truthful and appropriate manner."

NO VISUAL CORRELATION?

While the FTC recognized the efforts of the movie and video-game industries to address the FTC's concerns, Engle asserts that the RIAA "ignored all of our suggestions," such as moving to a one-size-fits-all warning label.

Many record industry officials—and some lawmakers—believe that a label that describes visual media and offers age requirements, such as for movies, videos, and video games, cannot be applied to sound recordings. "There's just no correlation between visuals and lyrics, which can be interpretive," Goldberg says.

Yet other observers have often noted that the music industry has spent two decades helping support the visual media of music videos and music television networks to both interpret *and* promote the sale of specific music recordings via television.

Engle also takes the RIAA to task for spinning numbers in its post-study statement, which says that the original FTC report in September states that 75% of parents are satisfied with the RIAA's voluntary parental advisory program.

"They have misinterpreted what we reported," she says. "That 75% number was only of the parents who were aware of the system. You have to subtract out the parents who had never even heard of the system. And when you do that, the number of parents who said they were somewhat satisfied or satisfied drops to about 54%."

The FTC study chief also took individual record companies to task for not stepping up to the plate with reforms. "Just because the trade association didn't institute changes doesn't mean that individual member companies couldn't have done so."

Meanwhile, the FTC's Engle was pleased by one facet of Rosen's written statement, which read, "We agree that we need to do a better job of following our own guidelines."

Engle says, "I was glad to read that. She's never said that before."

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ATLANTIC RECORDS shuttered its 12-year-old Nashville office April 26. Twelve of 13 staffers are out; only Greg Gosselin, senior VP of sales and marketing, stays on to help with the transition. The company says its artists "will be marketed and promoted by the staff of Warner Bros. Nashville in conjunction with Atlantic in New York."

PHYLLIS STARK

THE RECORDING ARTISTS COALITION (RAC) has hired Noah Stone as its first executive director. Stone previously headed the Artists Against Piracy (AAP) group, which was partially funded by the Recording Industry Assn. of America (RIAA). AAP is dissolving, Stone says, so he can focus on a wider range of artists' issues with the RAC. The hire is part of the RAC's growth as a recording artists' trade association, with planned full-time offices in Washington, D.C., and Los Angeles.

BILL HOLLAND

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Plans Expansion Of Latin Coverage, Charts

In response to the fast-growing U.S. Latin music market, *Billboard* will expand its weekly coverage of the Latin music industry, beginning with the July 28 issue.

Billboard's expanded Latin music section will include additional articles on the news of the market, as well as an increased number of profiles of the artists in the spotlight and the executives behind the scenes.

Leila Cobo, *Billboard's* Latin/Caribbean bureau chief, will be coordinating the section, in addition to writing her weekly column, Latin Notas.

"The growing importance, clout, and share of the Latin market require a section dedicated to the music in order to do full justice to the genre," says Cobo, who is based in Miami. "Latin music is no longer a trend, nor even a small niche of the market. It's a key player that's influencing music at all levels and in all genres."

The Latin section will also accommodate expansion of *Billboard's* Latin charts. The Billboard Latin 50 albums chart, which now appears in the magazine every other week, will move to a weekly schedule, as will the three genre sales charts for Regional Mexican, Latin Pop, and Tropical/Salsa.

The Hot Latin Tracks chart will maintain its weekly status, but the related format charts will expand, with the airplay lists for Latin Pop, Tropical/Salsa, and Regional Mexican growing from 15 songs to 40.

Billboard & BMG Unite For This Year's Latin Awards CD

Billboard and BMG Latin have teamed up to release *Billboard Latin Music Awards 2001*, a 13-track compilation CD featuring songs from various artists who were named finalists for *Billboard's* 2001 Latin Music Awards.

Billboard Latin Music Awards 2001 features the biggest names in Latin music performing major hits from the past year. Included on the album are tracks by Christina Aguilera, Tito Rojas, Limite, Gilberto Santa Rosa, Carlos Vives, Gisselle, Son By Four, Paulina Rubio, Rocio Durcal, Los Tri-O, Los Temerarios, Luis Miguel, and Christian Castro.

The 2001 Billboard Latin Music Awards show took place April 26, at the Jackie Gleason Theater in Miami Beach (see story, page 1). The gala event, which concluded the three-day Billboard Latin Music Conference, honored the year's best in Latin music and featured live performances by major Latin acts. Spanish-language network Telemundo will broadcast the event as a three-hour special on Sunday (29).

The disc was released to stores across the U.S. on April 17. This is the third-annual disc in a series of Billboard Latin Awards CDs. Previous CDs have been issued in partnership with Sony Discos (1999) and Universal Music Latino (2000).

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Crewe Jams With 'Marmalade'

CHART BEAT

by Fred Bronson

IN ITS FOURTH CHART WEEK, "Lady Marmalade" (Interscope) by **Christina Aguilera, Lil' Kim, Mya,** and **Pink** strides into the top 10, making a much quicker journey than the first hit recording by **LaBelle** back in 1975. **Patti LaBelle, Sarah Dash,** and **Nona Hendryx** remade the song that had originally been recorded by songwriter **Kenny Nolan's** studio group, **the Eleventh Hour.** The LaBelle version entered the top 10 of the Hot 100 in its ninth week, jumping 17-8 in the week of March 1, 1975.

"Lady Marmalade" was written by Nolan and **Bob Crewe**, best-known for his work with **the Four Seasons.** But Crewe was a songwriter long before he penned hits like "Walk Like a Man" and "Rag Doll." His first top 10 hit was "Silhouettes" by **the Rays**, on Cameo. That single soared 16-5 in its second chart week, Oct. 28, 1957. That gives Crewe an amazing career of top 10 hits spanning 43 years, six months, and one week.

If the 21st-century version of "Lady Marmalade" can reach the top of the chart, Crewe will have achieved the longest span of No. 1 songs in the rock era. The record was last set just a few weeks ago by **Chip Taylor**, the composer of "Wild Thing" (**the Troggs**, 1966) and "Angel" by **Shaggy Featuring Rayvon** in 2001.

Crewe's potential chart span of No. 1 hits is 38½ years, dating back to the Four Seasons' "Big Girls Don't Cry," which reached No. 1 the week of Nov. 17, 1962.

ALL THE RIGHT MOVES: "All for You" is poised to become **Janet's** second-biggest single in her long chart career. With a fourth week at No. 1 under its belt, the Virgin release has already tied with the 1989 single "Miss You Much" as Janet's second-most successful single of all time, runner-up only to "That's the Way Love Goes." That 1993 single, which marked Janet's debut on the Virgin label, remained in pole position for eight weeks. If "All for You" can hang on another week, it will force "Miss You Much" into third place.

As of this issue, "All for You" ties with **Joe's** "Stutter" (Jive) as the longest-running No. 1 song of 2001. "All for You" is the only No. 1 hit by a female artist this year and is the longest-running chart-topper by a female act since **Destiny's Child** had an 11-week reign at the end of 2000.

THAT 'GIRL': In the U.S. the third single from **Madonna's** *Music* enters the Hot 100 at No. 73. In the U.K., "What It Feels Like for a Girl" opened at No. 7, giving Madonna her 52nd top 10 hit (counting reissues). That puts her in spitting distance of **Elvis Presley**, who has had 55 top 10 hits in the U.K.

While Madonna will pass Presley in the immediate future, she'll have to wait awhile before catching up with the artist who has the most top 10 hits in the U.K. **Cliff Richard** has 65.

CLASSIC COMBO: While artists from all genres appear on the Heatseekers chart—**Pope John Paul II** has even appeared—it's unusual for classical albums to hold down the top two positions. Decca artists **Bond** and **Russell Watson** are at Nos. 1 and 2, respectively, this issue—the same positions they hold on the unpublished classical crossover chart.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001
TOTAL	239,473,000	226,379,000 *(DN 5.5%)*
ALBUMS	219,186,000	214,269,000 *(DN 2.2%)*
SINGLES	20,287,000	12,110,000 *(DN 40.3%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001
CD	193,202,000	197,755,000 *(UP 2.4%)*
CASSETTE	25,488,000	16,096,000 *(DN 36.8%)*
OTHER	496,000	418,000 *(DN 15.7%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,335,000	11,679,000	656,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
14,900,000	14,114,000	786,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 17.2%	DOWN 17.3%	DOWN 16.5%
THIS WEEK 2000	**THIS WEEK 2000**	**THIS WEEK 2000**
16,877,000	15,583,000	1,294,000
CHANGE	**CHANGE**	**CHANGE**
DOWN 28.9%	DOWN 25.1%	DOWN 49.3%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	CHANGE
CHAIN	120,897,000	118,072,000	DN 2.3%
INDEPENDENT	34,320,000	29,940,000	DN 12.8%
MASS MERCHANT	59,845,000	58,905,000	DN 1.6%
NONTRADITIONAL	4,124,000	7,352,000	UP 78.3%

ROUNDED FIGURES — FOR WEEK ENDING 4/22/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

What label had the most #1 records in 1994?

I need to find that article than ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

Where can I find charts in any genre - from any year that I want?

Chart information from the source!

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THIS YEAR, INDEPENDENCE DAY IS MAY 1

DESTINY'S CHILD SURVIVOR

SURVIVOR THE SINGLE – A WORLDWIDE #1 SMASH!

See them on:

DESTINY'S CHILD WEEKEND ON MTV APRIL 28-29 • CBS EARLY SHOW INTERVIEW MAY 1 • TRL MAY 1 • BET 106 & PARK MAY 2 • SATURDAY NIGHT LIVE MAY 5 • PPV SPECIAL MAY 5 • ROSIE O'DONNELL MAY 10 • LATE NIGHT WITH DAVID LETTERMAN MAY 10 • THE TODAY SHOW OUTDOOR SUMMER CONCERT SERIES MAY 11

MTV TRL TOUR THIS SUMMER

NEW ALBUM IN STORES TUESDAY, MAY 1

Executive Producer: Mathew Knowles Management: Music World Management

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